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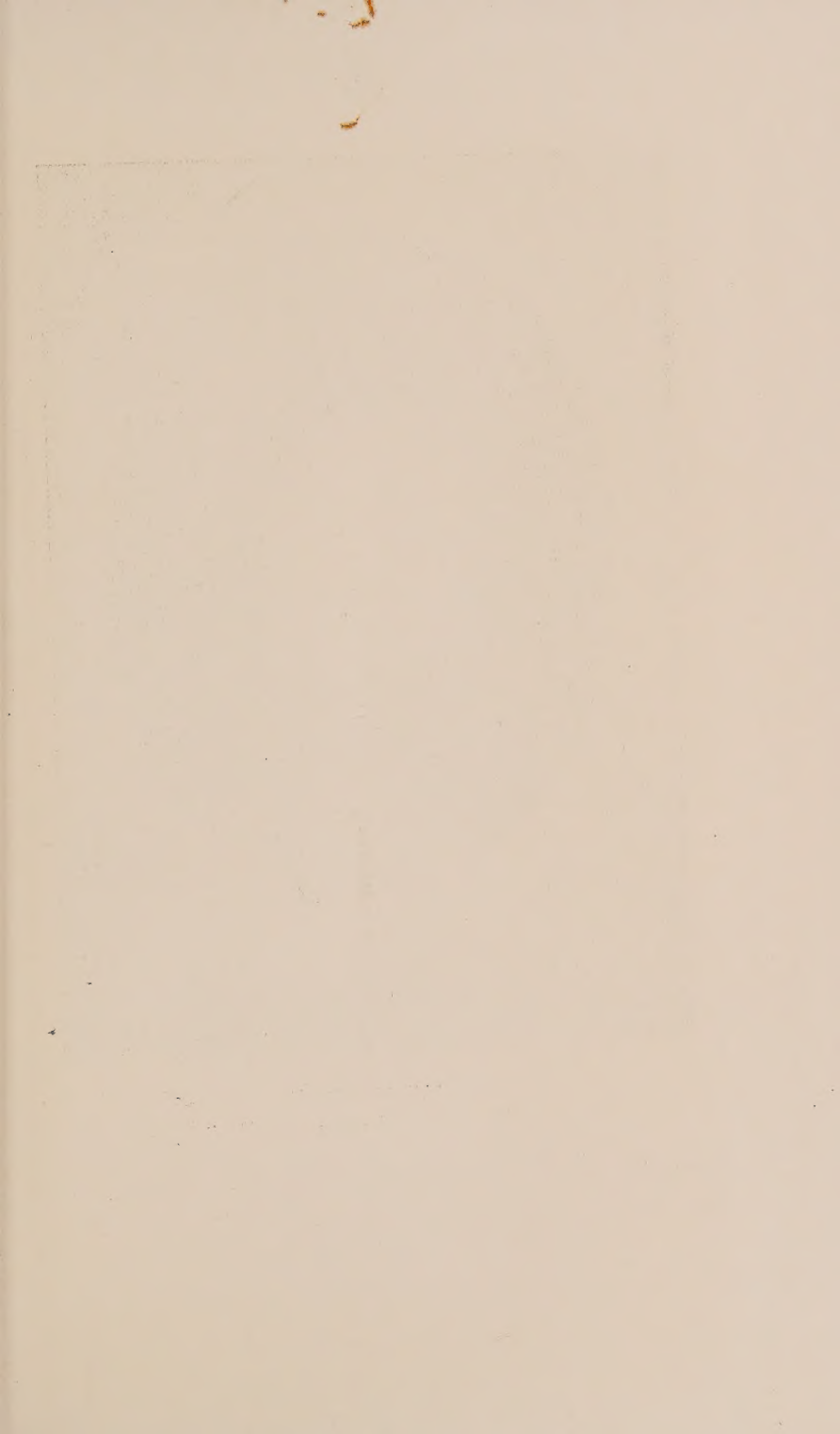
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FRANCIS BACON
CONCEALED AND REVEALED







FRANCIS BACON
The true "Shake-speare"

To face Title-page

FRANCIS BACON

CONCEALED AND REVEALED

BY

BERTRAM G. THEOBALD, B.A.

*Author of *Shake-speare's Sonnets Unmasked**



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FOREWORD

IN my little book *Shake-speare's Sonnets Unmasked* (London : Cecil Palmer, 1929) I presented the case for Francis Bacon's authorship of those *Sonnets* from a standpoint which had not previously been taken up by other writers, except to a very limited extent, namely the question of cipher evidence ; and I showed how, in a variety of extremely interesting and ingenious ways, Bacon had signed his name over and over again throughout the pages of the original 1609 edition ; and not only his own name, but those of his most important masks in addition.

In the present volume I propose to demonstrate how these same methods of secret signature were consistently employed by him throughout the whole of his long and busy literary career in the many works which he put forth under other men's names, and even in those which bore his own name on their title-pages ; thus linking together this large and varied output as the product of a single brilliantly versatile writer. Further, and possibly even more important, I shall show how these secret methods were known to others besides himself, and that many contemporary writers made covert allusion to him as the true " Shake-speare " (not Shaksper of Stratford) ; and finally how his trusted chaplain and literary executor Dr. William Rawley continued this same system in the posthumous works he edited ; and how Rawley was followed by Archbishop Tenison, who published his *Baconiana* in 1679. The *bona fides* of these last two witnesses cannot be questioned, while the intimate personal knowledge which Rawley possessed of Bacon's multifarious activities gives added weight to his testimony.

In spite of the prejudice still existing against the Baconian theory, the reception of my first book was more friendly than I had expected. Not that critics were converted ; that could not be expected. But there was less of the

scoffing element and more readiness to give the matter a hearing. Considering how completely the practice of cryptography and the making of acrostics, anagrams and similar devices has died out, it is perhaps no great cause for surprise that the twentieth-century mind finds it difficult to believe that the sixteenth-century mind could take pleasure in practising these mental gymnastics, not only as a recreation but even seriously. Yet if we would form an impartial judgment, we must put ourselves in their place and look at their world through their eyes. Instead, therefore, of smiling indulgently at the mere mention of ciphers, and putting away such ideas as too grotesque for consideration, we ought to *expect* that examples of this kind of work will be found in the literature of that period. A certain amount has already been discovered ; but the probability is that much more still awaits disclosure. In my first book I pointed out how essential it was for Francis Bacon to adopt some such methods in order to prove his authorship of his many pseudonymous works, and how there is every reason for believing that he had mastered the arts of cryptography and practised them extensively. For these reasons alone, then, we should try to lay aside our natural prejudices and investigate the whole matter thoroughly.

If it should appear to my critics that I am over confident and am building too much on this foundation, I would ask them kindly to bear in mind that such confidence is born, not only of many years study of *other* aspects of the Bacon-Shakespeare problem, but also of the fact that the evidence set forth in these two books is only part of what I have already discovered. Therefore it is natural for me to attach greater significance to this published portion than will be the case with those who have not seen the remainder. In Chapter V, I will say a few words in answer to some of the commonest objections to this cipher work. Those who have done me the honour of reading my first book and feel some misgivings as to the soundness of my demonstration, may like to read that chapter before going further.

In a review of my former book, the Rt. Hon. J. M. Robertson delivered a tirade against what he is pleased to term " Baconics " ; but it is only the old, familiar ridicule

with which heterodox opinions are so frequently greeted, and it cannot be taken seriously. When he asserts that Baconians "have no insight into Bacon's mind and proclivities ; they never study, and therefore do not even try to rebut, the overwhelming case against them," he is not merely inaccurate, but lacking in ordinary courtesy towards those whose opinions differ from his own. Suffice it to say that, in common with many others, the present writer has studied the whole of the futile buttressing of the Stratford myth from every source he has been able to discover, including Mr. Robertson's own attempted confutation of the Baconian theory. As is well known, the late Sir George Greenwood contributed a learned and spirited reply to this and some other works by Stratfordian apologists, and those who have attentively examined the arguments on both sides will know on which side reason lies. The fact that Sir George Greenwood contented himself with attacking, and, one may add, demolishing, the claims made on behalf of "the Stratford rustic" is the material point. That he did not profess adherence to the Baconian theory does not affect the validity of his destructive arguments. However, Mr. Robertson's diatribes, like all similar ones, may well be left to the judgment of posterity. Meanwhile, let it be remembered that a goodly number of men distinguished in literature, law, and other spheres of life have openly declared their inability to accept the orthodox view. This attitude is *not* confined to a few misguided enthusiasts.

B.G.T.



“Carlyle took Cromwell for his ideal as Spedding took Bacon, and each of them show triumphantly that the vulgar conception of history was absurd.”

LESLIE STEPHENS.

CHAPTER I

THE MAN OF MYSTERY

IT would be safe to say that not one in a thousand, even among educated persons, in this country has the slightest idea how immensely strong is the case which can be, and has been, made out for Francis Bacon as the true author of the "Shakespeare" works. Our natural conservatism makes us loth to uproot an idea long assumed to be firmly founded on fact ; and persistent opposition by most Shakespearean specialists, who are supposed, quite erroneously, to be authorities on the Bacon-Shakespeare problem, has retarded the acceptance of a view which would otherwise have been recognized without demur long before now.

It should be clearly borne in mind that ever since modern literary criticism began, the authorship of "Shakespeare" has presented enormous difficulties. These are not merely the imaginings of Baconians. Commentators have always been faced with the task of explaining how a man who was almost demonstrably an untutored peasant could possibly be the author of the greatest dramatic compositions known to the world. Genius will *not* account for this, as they vainly try to persuade themselves, since the true author was also a man of wide culture and vast learning ; and no amount of heaven-sent genius can turn an illiterate mind into the mind of a scholar.

Of all the great men who contributed to the splendour of the Elizabethan period, no figure is more brilliant than that of Francis Bacon. So extraordinary and manifold were his intellectual gifts, so compelling the power of his eloquence, so gracious the charm of his personality, and so evident the sincerity of his character, that not only in England but far and wide over Europe his name and fame were held in the highest esteem. Not even the shameful plot which secured his undeserved downfall could lessen the love and

respect with which he was still regarded by those who knew him best.

Yet, strangely enough, in spite of the public work which claimed part of his later years, there are few men of the period whose real interests and occupations are more shrouded in mystery. Indeed it may truly be said that mystery begins before his birth and continues until long after his death. For even if we accept the accounts of his most reliable biographers, who tell us that he was born on January 22nd, 1561 (i.e., 1560 Old Style), there appears to be no documentary evidence in support of this. All we know for certain is that on January 25th, 1561, an infant was baptized at the church of St. Martin's-in-the-Fields, London, and that the registrar said, "it was brought from the house of Sir Nicholas Bacon." Curiously enough, he does not say explicitly that it was a child of Sir Nicholas and Lady Anne Bacon, though of course the entry in the register seems to imply that ; and he entered the name as *Mr. Francis Bacon*. Dr. Rawley's statement that Francis was born "at York House or York Place" is suspiciously ambiguous, since the former was the home of Sir Nicholas Bacon, while the latter was the Queen's Palace. Here, then, at the outset, we are faced with that fascinating problem the question whether Francis was actually a member of the Bacon family, or whether he was in truth the elder of two sons born of a secret though legitimate marriage between the Queen and Robert Dudley, afterwards Earl of Leicester ; a theory which, if true, would illuminate many dark places in the intricate history of those eventful times.

If, again, we quote these same biographers and say that Francis Bacon, or Viscount St. Alban as he then was, died on April 9th, 1626, we are confronted with a mass of strange evidence, much of which tends to a belief that he simply withdrew himself from public gaze and led a life of complete retirement somewhere on the Continent, working as ever for the benefit of mankind, writing much, leaving much for posthumous publication, and eventually dying at an advanced age, his real burial place being unknown to the world. On this theory he would be buried with the simplicity and secrecy characteristic of the Rosicrucian Brother-

hood, an organization which acknowledged him as its revered Head, if not actual Founder. This, at least, is what seems to be implied by the scanty evidence available.

But it is not only his birth and death which provide so much interesting material for discussion ; for, in spite of the painstaking researches of his admirable biographer, James Spedding, it is impossible to account satisfactorily for the manner in which a large proportion of his time was spent, especially in early life. Every scrap of information relating to his public career has been industriously recorded. But what of the many years when he was a poor law student, then a briefless barrister ? Not for many years did his professional life begin in earnest, and he was forty-six years old when the post of Solicitor-General was at length offered to him. Prior to that time, neither his parliamentary duties, important though they often were, nor his legal work, could have occupied more than a small part of his time. It is highly significant that, in the opinion of Spedding, Bacon was in Gray's Inn some sixteen years, but that the amount of literary work assignable to that period would occupy him less than six months ! He was a man of amazing energy, every minute of every day being dedicated to some kind of useful occupation. In his later years he only allowed himself brief periods of relaxation, in order to take the air in his coach or walk in his gardens ; in his younger days one of his favourite pastimes was the organizing of elaborate masks, revels, and dramatic performances, at Gray's Inn or elsewhere, often for the delectation of the Queen and her Court. He was a past master in stagecraft, and there is every reason for believing that his interest in the theatre was far more than that of a mere amateur. We know that his learning was encyclopædic, that his ambitions were immense, and that he was consumed with a desire to reform the world in many directions. But more particularly we are told that he was reproved by friends for spending so much time over "toys of invention," i.e., works of the imagination. Where are these works of the imagination ? When, in 1605, *The Advancement of Learning* appeared, this being the first work of importance to bear his name, Sir Thomas Bodley, founder of the famous

Bodleian Library at Oxford, wrote to congratulate him, adding that he only wished Bacon had produced earlier such a valuable contribution to the common stock of learning, instead of wasting his time on—what? He is not very explicit, but says: “which course [diving into the secrets of Nature] would to God (to whisper so much in your ears) you had followed at first, when you fell to the study of such a thing as was not worthy of such a student.” As we know that Sir Thomas flatly refused to admit any dramatic compositions into his library, we can easily put two and two together.

But, as Baconians have pointed out again and again, there is much more than indirect evidence that Francis Bacon was busily engaged in a vast amount of literary work, and that this was not put forth under his own name. We have (1), his own statement to that effect; (2), the statements of contemporaries; (3), posthumous eulogies referring to him as the supreme poet. Let me just illustrate my meaning in this connection.

(1) When King James was approaching London shortly after the death of Queen Elizabeth, Sir John Davis the courtier poet went to meet him, and Francis Bacon wrote to Sir John asking him to be good enough to say a few words of commendation concerning him (Bacon) to the King. And he concludes his letter with these remarkable words: “So, desiring you to be good to concealed poets, . . .” If Bacon had been a mere dilettante in poetry he would not have expressed himself thus. The words imply that he was writing poetry as a serious occupation. Dr. A. B. Grosart, the well-known editor of many Elizabethan authors, is puzzled by this, for he says, “I can’t help anticipating that, some of these days, Bacon letters or other papers will turn up, interpretive of his, at present, dark phrase to Sir John Davies, of ‘Your concealed poet.’ We have noble contemporary poetry unhappily anonymous, and I shall not be surprised to find Bacon the concealed singer of some of it.” Dr. Grosart had only to stretch his imagination a little farther, and then verify his imaginings by critical study along these lines, and he would have solved his own problem. This definite acknowledgment by Francis Bacon

that he was a concealed poet is of the highest importance, and its significance cannot be explained away.

One might also quote a letter of his, written at the age of thirty-five, to Essex, in which he says that the waters of Parnassus had quenched his appetite for office. This is a very plain statement that he was deeply engaged in writing poetry.

(2) Sir Toby Matthew was one of Bacon's most intimate friends, and the latter was in the habit of sending to Sir Toby his various works for criticism and suggestion. In the postscript to a certain letter Matthew says to Bacon, "the most prodigious wit that ever I knew of my nation and of this side of the sea is of your Lordship's name, though he be known by another." This remark has been repeatedly quoted in the Baconian literature of recent years, and nothing can minimize its value in this connection. If Bacon wished to remain concealed during his lifetime and for years afterwards, one cannot expect to find many such outspoken allusions as this. But there are many veiled though perfectly definite hints to the same effect, as we shall see in subsequent chapters of the present book.

(3) Although it was customary in those days for eulogies to be written by friends of a deceased author, yet when Shaksper died in 1616 not a single word was uttered by any literary man at that time ; and with one trivial exception there was blank silence for seven years. Then suddenly the great Folio of 1623 blazed forth into the light of day, and Ben Jonson, who had formerly indulged in various jibes at his rival, woke up and completely reversed his previous attitude by presenting a splendid tribute to the genius of "Shakespeare." Why this silence in 1616, and the whole-hearted praise in 1623, followed by his further tribute to Bacon in his *Discoveries*, 1640 ? Simply because, as I believe, the identity of the true "Shake-speare" was an open secret among the best literary men of the time ; therefore naturally no one took any notice when Shaksper died. In the course of this book I shall show how numerous were the contemporaneous testimonies to the fact that Francis Bacon was the man behind the mask "Shake-speare." After his death, clearer and more numerous allusions were

made to his fame as a poet in the wonderful series of eulogies published by Dr. Rawley in 1626 under the title of *Manes Verulamiani*.

Now all the world knows of the tributes to "Shakespeare" in the prefatory matter to the 1623 Folio, but comparatively few, even among educated persons, realize the extraordinary nature of the *Manes Verulamiani* and the incontestable evidence they afford that Bacon was considered a poet of the first rank. They are verses written in Latin mostly by members of the Universities of Cambridge and Oxford, men of culture and some of them well known ; so that these tributes cannot be set aside as of little importance. Even making ample allowance for the customary degree of exaggeration in such posthumous eulogies, the weight of all these thirty-two cannot possibly be ignored. And even these are not all ; for Rawley said that he was only publishing a portion. The original collection is a very rare document, but a selection was given in *The Advancement of Learning*, 1640 edition, and also in the 1730 edition of Bacon's works edited by Blackbourne. Let me give a few extracts as specimens, and I will use the English rendering by Rev. Wm. A. Sutton, S.J., in his book, *The Shakespeare Enigma* (Dublin : Sealy, Bryers & Walker, N.D.). In Vol. I, page 208, of Blackbourne, one of these writers refers to Bacon as "the sinew of genius, the marrow of persuasion, the prince of orators, the precious gem of concealed literature." How can we ignore this pointed allusion to "concealed literature" ? There is no reasonable explanation except that Bacon had written anonymously or pseudonymously. On page 209 another writer says, to the reader, "Thou alone, who darest to weave together these hanging threads, shalt know, whom these memorials conceal." Here is an explicit statement that these eulogies conceal some person ; in other words, there is a mystery of authorship which the reader was invited to solve. On page 210, another of these admirers writes, "Nay more, give place, ye Greeks, give place, O Virgil, first among the Latins." What could be more significant than this ? On page 212, the writer says, "The demi-god of Verulam, such was his passion for writing, filled the world with tomes."

Now, as applied to Bacon's acknowledged works, this is nonsense ; for the whole of them would not amount to more than about four good-sized quarto volumes. What, then, does this writer mean ? Clearly, that Francis Bacon was the true author of a vast quantity of literature not published in his own name. One of the longest and most important of these tributes is that which appears first in Blackbourne. In the course of this the writer says, " he taught the Pegasian (i.e., poetic) arts to grow, as the spear of Quirinus grew, and in a little time it became a full-grown laurel tree." Here is a statement that Bacon fostered the arts of poetry, and also a covert allusion to " Shake-speare," since Quirinus (i.e., Romulus) means a spearman or spear-swinging, that is, a shake-spear. Prof. Georg Cantor of Halle University was the first to draw attention to this passage. Another eulogist says, " The day-star of the Muses has set before his hour ! . . . Death would be willing to spare, but Fate refused. Melpomene rebuking would not endure this. . . . " Why the allusion to Melpomene, the Muse of Tragedy, the sublimest form of dramatic poetry ? Evidently because Francis Bacon had courted and been inspired by that Muse ; that is, he had written noble tragedies. Where are they in his acknowledged works ? Again, he is described as " the tenth Muse," the companion of Apollo, the leader of the Muses, and by many similar epithets, all connoting his devotion to and skill in the arts of poetry ; for seven of the nine Muses were expressly associated with poetry, or else music and dancing, the remaining two, Clio and Urania, representing History and Astronomy respectively. Even if modern criticism had not recognized that Bacon was a poet in all essentials, as many eminent writers have done, there is the solid testimony of his contemporaries, not merely that he was *a* poet, but that he was *the* supreme poet of all ages. There must have been a reason for this, and it is our duty to discover that reason.

One of the most foolish arguments against the Baconian theory is that because Francis Bacon made translations of some of the Psalms, and these were not all of conspicuous merit, considered as poetry, therefore he could not possibly

have been the author of the Shakespeare plays and poems. I should not have mentioned this contention, except that it has been put forward, apparently in all seriousness, by literary men who should know better. To begin with, it is common knowledge that many, one might almost say most, great writers, as well as great musicians and painters, have at some time in their lives produced inferior work. But to argue that because of this they could not also produce fine work is manifestly absurd. Indeed, it is contrary to fact. Secondly, if the best be selected, which, as Spedding points out, is the only fair method in such a case, they are by no means so poor as the detractors of Bacon would make out. Thirdly, these Psalms were translated by him in his old age and as a recreation when he was on a bed of sickness. If he sanctioned their publication, it was probably because even a small pecuniary gain was of service to him in his then impoverished state. Fourthly, it is no easy task to produce a faithful rendering of the Psalms which shall also possess poetical worth of a high order. Milton himself essayed this same task, and if anyone cares to compare his attempts with those of Bacon, he will be forced to admit that the best of Milton's versions are no better than the best of Bacon's, in fact often worse. Yet no one contends that because Milton published this poor stuff therefore he could not possibly have been the true author of *Paradise Lost*. The argument only needs to be plainly stated to show its futility as reasoning.

But in truth there is no need to labour the point. Critics of the calibre of Shelley, Bulwer Lytton, and Taine, besides many others, have unhesitatingly declared that Francis Bacon possessed the poetical faculty in a high degree ; while none but the deaf can fail to appreciate the majestic rhythm and melody of his prose writing, together with his constant use of poetical metaphors. I will therefore pass on to what is the main purpose of this book, namely to explain some of the methods which he adopted to prove his authorship of the many works which, for State reasons, and many other reasons too, he could not openly acknowledge.

It is evident that if secrecy were desired, Francis Bacon of all men would have sufficient ingenuity to cover his tracks

as well as was possible in the circumstances. So that we must not expect plain and precise instructions on the subject. On the other hand, he would not leave us entirely without clues. Moreover, in addition to his own descriptions of various kinds of ciphers in the *De Augmentis*, 1623, where he speaks in such a way as to suggest, but not to tell us clearly, that he was accustomed to employ these methods himself, we have a categorical statement from Archbishop Tenison in his *Baconiana*, 1679, to the following effect: "The fairest and most correct Edition of this Book in *Latine*, is that in Folio printed at *London*, Anno 1623. And whosoever would understand the Lord Bacon's Cypher, let him consult that accurate Edition. For, in some other Editions which I have perused, the form of the Letters of the Alphabet, in which much of the *Mysterie* consisteth, is not observed: But the *Roman* and *Italic* shapes of them are confounded." From so unimpeachable a witness as Tenison, therefore, we have it not only that Bacon actually employed at least one system of cipher, but that this system was concerned with typography, and, in particular, the forms and shapes of letters and the distinctions between roman and italic types. In other words, books written by Francis Bacon sometimes (always?) contain cipher messages dependent upon the accurate arrangement of their typography.

It is my purpose in this volume to show, with numerous illustrations, the working of one very simple numerical system which he apparently used in order to sign the anonymous and pseudonymous writings which poured forth so freely from his ever-fertile brain. Let me beg my readers not to be alarmed at the sight of figures on the pages of this book, nor to imagine that they are required to perform any calculations whatever for themselves. The whole of it is nothing more than the simplest addition and subtraction, while the underlying plan is so easy of comprehension that any schoolboy could grasp it in a few minutes. The deciphering has already been done for them, and all they need do is to examine the results and decide how far they consider these to be convincing. Moreover, I trust they will find a large amount of interesting information quite

apart from all questions of cipher. I have felt obliged to give a considerable quantity of this cipher work ; otherwise sceptics would argue that a small quantity might be due to coincidence and would not prove my case. But if any reader, who has understood the general principles involved, does not care to follow out all the detailed working, he can easily pass lightly over some of it and read more attentively any other portions of the book which may attract him. All I ask is that he will be good enough to give the question fair consideration. There may be some, indeed I hope there will be many, to whom the enquiry will prove a fascinating one. Most of us love conundrums or puzzles or stories dealing with the discovery of hidden mysteries ; and if we can bring to our search a little of that spirit of adventure which Francis Bacon brought to the contriving of these riddles, we shall find the enterprise not only deeply interesting and instructive but exciting and entertaining as well. In truth these problems have all the thrill of a search for hidden treasure ; not for gold, but for that which is of more worth than much gold, the establishing of truth and justice.

For signing his books in secret, Bacon apparently used the following three codes.

Simple Cipher

A	B	C	D	E	F	G	H	IJ	K	L	M
1	2	3	4	5	6	7	8	9	10	11	12
N	O	P	Q	R	S	T	UV	W	X	Y	Z
13	14	15	16	17	18	19	20	21	22	23	24

Reverse Cipher

A	B	C	D	E	F	G	H	IJ	K	L	M
24	23	22	21	20	19	18	17	16	15	14	13
N	O	P	Q	R	S	T	UV	W	X	Y	Z
12	11	10	9	8	7	6	5	4	3	2	1

K. Cipher

A	B	C	D	E	F	G	H	IJ	K	L	M
27	28	29	30	31	32	33	34	35	10	11	12
N	O	P	Q	R	S	T	UV	W	X	Y	Z
13	14	15	16	17	18	19	20	21	22	23	24

Thus, for example, he would form signatures as follows :

Simple Cipher.

F = 6
 R = 17
 A = 1
 N = 13
 C = 3
 I = 9
 S = 18
 —67

B = 2
 A = 1
 C = 3
 O = 14
 N = 13
 —33

100

Reverse Cipher.

F = 19
 R = 8
 B = 23
 A = 24
 C = 22
 O = 11
 N = 12

119

K. Cipher.

F = 32
 R = 17
 A = 27
 N = 13
 C = 29
 I = 35
 S = 18
 —171

B = 28
 A = 27
 C = 29
 O = 14
 N = 13
 —111

282

The usual places for secreting these signatures were on the title-pages of his books, the first page and last page ; frequently, too, in a Dedication, Prologue, Epilogue, Address to the Reader, and so on. On other pages a few will occur by accident, but one does not usually look for them in the middle of a book, unless there is some indication of their presence.

The method was this. In Tudor times much greater use was made of italic type than is the custom in our day ; and although there were doubtless some general rules for its use, yet no one can fail to see that in many books of that period roman and italic types were mingled with an apparent absence of plan which at once strikes the eye, but to which we have grown accustomed and therefore accept without surprise. Editors do not attach any great importance to these curious irregularities, and at most merely make a casual remark on the subject. They never dream that the astute Francis Bacon deliberately arranged the

typography of his books, especially title-pages, dedications, etc., so that the total number of words and letters in roman and italic types on any page should produce whatever figures he desired for constructing his secret signatures. In other words, he gave himself, as a rule, four factors with which to manipulate the various names selected : (1) total words in roman type, (2) total words in italic type, (3) total letters in roman type, (4) total letters in italic type ; so that by merely adding or subtracting any two of these, or taking one as it stood, the required signatures were revealed. If the page were a full one, the total, say, of roman letters would be far too large for any signatures, and in that case he would arrange to produce what he needed with only three factors instead of four. All this will become abundantly clear as we proceed, so that further explanation is not required for the moment.

It only remains to say that in considering the question of the exact forms of the various names secreted by these means, experience seems to show that the author used Bacon, Francis Bacon, also F. Bacon and Fr. Bacon, since he frequently signed letters thus. But, as explained in my previous book, I believe he did more than this, and in addition to his own signatures gave also those of "Shakespeare," Christopher Marlowe, Edmund Spenser, George Peele and Robert Greene, whose works he claims elsewhere, in cipher, to have written. (Naturally there must have been some definite agreement, pecuniary and otherwise, with these men.) That is to say, in examining the "Shakespeare" plays and poems, we find not only Francis Bacon's own signatures in abundance, but also from time to time those of Spenser, Marlowe, Greene, and Peele ; but very significantly we do *not* find "Shakespeare" signatures, except very rarely. Similarly, in the works attributed to Marlowe, we have Bacon's own name everywhere, and also Spenser, Peele, Greene and "Shakespeare" (where the date is not too early), but *not* Marlowe, except very sparingly. And so on. I believe Bacon did this purposely, in order to afford still further evidence of his authorship of those writings, beyond what would be seen in the works themselves. Naturally this makes the chances of finding *some* of these

names on any given page easier. But I particularly wish to stress the fact that *any* names will not do. With the rarest exceptions, we must always find one or more of Bacon's own signatures on the page, otherwise the evidence would fail. This means that for practical purposes one is limited to the comparatively small group of numbers which form these. It is emphatically *not* a case of having so many numbers available at any given moment, any of which will do. Not only so, but intelligence and discrimination are observable in the manner in which the various names are inserted ; so that any theory of coincidence soon becomes untenable.

With the masks, I believe Bacon only used either the surname alone or full Christian name and surname ; no abbreviations ; though I do find " W. Shakespeare " and " Wm. Shakespeare." After the author was knighted in 1603 one sometimes finds the appropriate knighthood signatures, but generally speaking he adhered throughout life to the familiar " Bacon " ones.

“ Notwithstanding the sour sort of critics, good anagrams yield a delightful comfort and pleasant motion in honest minds.”

CAMDEN.

“ The author who thus decides on the tastes of another age by those of his own day, and whose knowledge of the national literature does not extend beyond his own century, is neither historian nor critic. The truth is that anagrams were then the fashionable amusements of the wittiest and the most learned.”

DISRAELI.

CHAPTER II

FRANCIS BACON'S ACKNOWLEDGED WORKS

ALTHOUGH Francis Bacon began putting forth various writings under other men's names many years before he published anything in his own name, it will be convenient to consider a few of his acknowledged works first. The reason is this. In *all* his productions a continuous and systematic use of cipher devices may be found, one purpose of which was to conceal and at the same time reveal the names of his most important masks, but always in conjunction with his own, thus indicating the fact that one and the same mind was responsible for the whole of this varied output. If, therefore, we find in addition to his own signatures, those of "Shakespeare," Spenser, Marlowe, Peele and Greene in works which he publicly acknowledged as his own, and then find the same groups of signatures in the works commonly attributed to these men, the two series of cipher devices will give mutual confirmation of their validity.

The earliest volume bearing Bacon's own name is the little quarto issued in 1597, containing ten small *Essayes*, the *Meditationes Sacrae*, and the *Coulers of Good and Euill*. From the dedication to his brother Anthony we learn that manuscript copies of these fragments had somehow passed into the hands of piratical publishers and were about to be printed without his consent. Accordingly, to avoid the trouble of taking action to stop this, and to ensure that his own authorized version should appear instead of a garbled one, he put forth this first collection. Here is the title-page :

Roman
WordsRoman
Letters

I

Effayes.

7

2

Religious Meditations.

20

4

Places of perswasion and
disswasion.

21

I

10

11—3

Seene and allowed.

15—73



2

A T L O N D O N,

8

6

Printed for Humfrey Hooper, and are

29

7

to be sold at the blacke Beare

24

3

in Chauncery Lane.

15

39

—

1 5 9 7.

29

149

Curiously enough, although Francis signs the dedication to his brother Anthony, his own name does not figure on the title-page. This latter, as will be seen, is very simple and is printed entirely in roman type. The only signature on this page, taken as a whole, which can be appropriate, is

Roman Letters 149 = Edmund Spenser (Simple cipher).

It is possible that he may have given a hint of his own name in the last two lines, thus :

R.L. 39 = F. Bacon (Simple Cipher),

but in any case the allusion to Spenser is very pointed.

But he has done more than this, for he often hides cipher information in the upper section, i.e., the page excluding printer's imprint, and sometimes in the printer's imprint too. This is a case in point, for it shows :

<i>Upper Section</i>	<i>Printer's Imprint</i>
R.W. 11	R.W. 18
+R.L. 73	+R.L. 76
—	—
84 = Spenser (Reverse	94 = Marlowe (R)
— Cipher) & Peele (R)	—

thus indicating three of his masks on this one simple title-page.

Now look at the first page of the Dedication.

R.W.		R.L.	I.L.
4	To M. Anthony Bacon	15	
	<i>his deare Brother.</i>		15

2	L	Ouing and be-	10
3		loured Brother, I	13
3		doe nowe like	11
3		some that haue	12
3		an Orcharde ill	13
2		neighbored, that	14
3		gather their fruit	16
23—4		before it is ripe,	14—103
5		to preuent stealing. These fragments	31
7		of my conceites were going to print;	29
8		To labour the staie of them had bin	28
4		troublesome, and subiect to interpre-	31
7		tation; to let them passe had beene	28
6		to aduenture the wrong they mought	29
—	A 3	receiue —	
64			294

As I have now definitely accepted the theory of Francis Bacon's royal descent, I will give the appropriate signatures as they occur. The reader can then form his own judgment as to whether they appear sufficiently often to indicate intention rather than chance. On this first page of the dedication we have :

$$\begin{array}{r} \text{R.L. } 294 = \text{Prince of Wales (K. Cipher)} \\ - \text{I.L. } 15 \end{array}$$

$$279 = \text{Edmund Spenser (K)}$$

also, the text of the page, excluding the heading, again gives

$$\text{R.L. } 279 = \text{Edmund Spenser (K)}$$

still further emphasizing his adoption of Spenser's name as a pseudonym for some of his writings.

I may just pause to point out two general rules which I find Bacon observing in this cipher work. Firstly, he omits catchwords at the bottom of a page ; secondly, he also excludes large initial letters at the commencement of a chapter, or of a stanza in a poem. Therefore the word "receiue" is not included in our count, nor is the large letter "L."

But we have not yet finished with this page ; for it shows an example of a favourite Baconian device for concealing cipher information, namely in the block of letterpress opposite the large initial letter, i.e., the lines which are inset. This gives us two more signatures :

$$\begin{array}{r} \text{R.L. } 103 = \text{Shakespeare (S)} \\ + \text{R.W. } 23 \end{array}$$

$$126 = \text{Robert Greene (S)}$$

Even this is not all ; for the words exactly beneath the lower boundary of this initial "L" are, "to prevent stealing." Here we have :

$$\begin{array}{r} \text{"to"} \text{ (S)} = 33 = \text{Bacon (S)} \\ \text{"preuent stealing"} \text{ (S)} = 177 = \text{William Shakespeare (S)} \end{array}$$

As many similar examples of this method of hiding secret information will be found, I cannot look upon this as fortuitous. Naturally a common word such as "to" would only be interpreted thus in virtue of its special position on the page.

Thus, in the title-page and first page of the dedication alone he has already told us the names of his five chief masks, Shakespeare, Marlowe, Spenser, Peele, and Greene, besides indicating his own royal lineage. Since this kind of evidence runs right through the whole of his works, acknowledged and unacknowledged, we shall soon see that any theory of coincidence becomes quite out of the question.

Now look at the last page of the Dedication.

R.W. I.W.

I

Dedicatorie

I.L.

II

7 small. But since they would not stay
6 with their Master, but would needes
5 trauaile abroad, I haue preferred
8 them to you that are next my selfe,
6 Dedicating them, such as they are
8 to our loue, in the depth whereof (I
6 assure you) I sometimes wish your in-
5 firmities translated vpon my selfe,
6 that her Maiestie mought haue the
9 seruice of so actiue and able a mind, &
7 I mought be with excuse confined to
5 those contemplations & Studies for
8 which I am fittest, so commend I you
6 to the preservation of the diuine Ma-
6 iestie. From my Chamber at Graies
4 Inne this 30. of Ianuarie. 1 5 9 7.

4

Your entire Louing brother.

23

2

Fran. Bacon.

104 5

34

The running title of a book is sometimes used on the first or the last page for cipher purposes, but not otherwise.

Here it would seem that two signatures are planned :

Excluding running title

$$\begin{array}{r}
 \text{R.W. } 104 \\
 \text{—I.W. } 4 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Including running title

$$\begin{array}{r}
 \text{R.W. } 104 \\
 + \text{I.L. } 34 \\
 \hline
 138 = \text{Prince of Wales (S)} \\
 \hline
 \end{array}$$

The signature above, namely “ Fran. Bacon ” is unusual, and I find no evidence that he used it for cipher purposes.

I have not thought it necessary to reproduce the very simple Table of Contents, but it shows this signature :

$$\begin{array}{r}
 \text{I.L. } 139 \\
 \text{—R.W. } 1 \\
 \hline
 138 = \text{Prince of Wales (S)} \\
 \hline
 \end{array}$$

ESSAIES.

Of Studies.

R.W.		R.L.
3	 Studies serue for pas-	17
3	times, for ornaments	17
4	& for abilities. Their	17
3	chiefe vse for pasti-	17
4	me is in priuatenes	16
3	and retiring ; for or-	16
3-23	name is in dis-	14-114
7	course, and for abilitie is in iudgement.	33
6	For expert men can execute, but lear-	29
8	ned men are fittest to uidge or censure.	32
7	¶ To spend too much time in them	24
8	is slouth, to vse them too much for or-	27
—	B nament	—
59		259

In this case we see that Bacon has not used the heading but has put his message in the text only. I find that where the heading is very simple, perhaps only equivalent to a running title, it is frequently omitted. Where it is elaborate, consisting of several lines, and perhaps with both roman and italic types, he usually includes it.

The above is a very neat way for obtaining two of the most significant signatures in conjunction, thus :

R.L. 259 = Shakespeare (K)
 —R.W. 59

200 = Francis Bacon (R)

We have also :

R.L. 114
 —R.W. 23

91 = Spenser (S)

Note, again, that the catch-word "ornament" is omitted from the count.

In this little volume we shall see several examples of amusing little devices arranged round the large initial letter at the commencement of a page. Here is the first.

If we take all the letters down the side of this initial letter (i.e., T, t, c, m, a, n) as a small acrostic and turn them into simple cipher, the total is 67 = Francis (S) ; while at the two bottom corners of the square we see "co" and "ab," probably meant for "Baco," one of the Latin forms of his name. Also, this first full-length line contains 33 letters = Bacon (S).

Evidently he guessed that this quaint conceit might not be noticed, or perhaps attributed to chance, and so he carefully plans a somewhat similar one in the very next essay, in order to tell us that both were intentional. I will put the significant letters in heavy type.

Of discourse.

Some **i**n their discourse desire
S rather **c**ommendation of wit
S in being **a**ble to holde all ar-
S guments, then of iudgement
 in discern**i**ng what is true, as if it were a
 praise to know what might be said, and
 not what shoulde bee thought. Some
 etc.

In this case the devices are ordinary acrostics and not the numerical variety.

Read downwards from the first "O" along the side of the initial S and the result is O r i g i n ; while a slanting line drawn from "in" produces "in," "co," "ab" ; so that the whole of it reads : "Origin in Baco." This device was pointed out by Mr. William Stone Booth of Boston, Mass., in his elaborate book *Some Acrostic Signatures of Francis Bacon* (Boston and New York : Houghton Mifflin Co., 1909).

Again, the first full-length line has 33 letters = Bacon (S).

Now turn to the last page of the last essay.

R.W. I.W.		R.L. I.L.
2	<i>Of Negotiating.</i>	13
8	and fashions and so leade him, or his	29
7	ends, and so winne him, or his weake-	27
7	nesses or disadvantages, and so awe him,	32
9	or those that haue interest in him and so	33
5	gouverne him. ¶ In dealing with cun-	26
6	ning persons, we must euer consider	29
5	their endes to interpret their	26
6	speeches, and it is good to	21
5	say little to them, and	18
4	that which they least	18
2	looke for.	8

1	FINIS.	5
65		272

This last page cleverly shows two "Shakespeare" signatures, as follows :

Including FINIS

R.L. 272	R.W. 65
—I.L. 13	—I.L. 13
259 = Shakespeare (K)	52 = Greene (S)

Excluding FINIS

R.L. 267
+I.L. 13
280 = W. Shakespeare (K)

It does not seem necessary to continue printing all the figures in the reproductions shown throughout this book, and so I shall not do this in future except in special cases.

The Table of Contents in the *Meditationes Sacrae*, printed wholly in roman type and with no heading, yet shows a good signature :

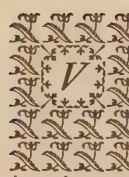
R.L. 22.I
+ R.W. 38

259 = Shakespeare (K)

Now turn to the first page of the *Meditationes Sacrae*

MEDITATIO- NES SACRÆ.

De operibus Dei & hominis.

 Idit Deus omnia quæ fecerant manus eius, & erant bona nimis: homo autem conuersus, ut videret opera quæ fecerunt manus eius, inuenit quòd omnia erant vanitas, & vexatio spiritus.

Quare si opera Dei operaberis, sudor tuus ut vnguentum aromatum, & feriatio tua ut Sabathum Dei. Laborabis in sudore bonæ conscientiae, & feriabere in otio suauissimæ contemplationis. Si autem
post

The numerical signature here is :—

I.L. 299
—R.W. 7

292 = Wm. Shakespeare (K)

On this page occurs another of Bacon's quaint acrostic devices round the initial *V*. It was referred to by Mr. Booth.

Note that in this case the *V*, instead of being a large roman letter, is a comparatively small italic letter. Accordingly we are evidently meant *not* to omit it as one usually does.

Beginning with this *V* we read down the side of the ornament *V i r b con*, i.e., Bacon the man ; and going upwards from the *v* in "*vexatio*" we again read *v i r con b*.

I purposely give all these curious displays, not so much because of their inherent importance, but because they prepare us for interpreting similar designs when found in other books of Baconian origin. We cannot say they are accidental, and we have no right to say they are childish merely because the modern mind does not happen to indulge in these playful methods. Seeing that similar devices are to be found both in *Venus and Adonis* and *Lucrece*, as we shall see presently, it is a reasonable supposition that Francis Bacon intentionally inserted these in his Essays to confirm the validity of what he had done in the "Shakespeare" poems only a few years previously.

Coming now to *The Coulers of Good and Euill*, the Latin introduction is entirely in roman type and has no heading. But it contains exactly 200 italic words = Francis Bacon (R).

A Table of Coulers, or

apparances of good and euill,
and their degrees as places of
perswasion and disswasion ; and
their seuerall fallaxes, and
the elenches of them.

*Cui ceteræ partes vel sectæ secundas vna-
nimiter deferunt, cum singulæ princi-
patum sibi vendicent melior reliquis vi-
detur, nam primas quæque ex zelo vi-
detur sumere, secundas autem ex vero
& merito tribuere.*

 Cicero went about to
S^{proue} the Secte of *Acade-
miques* which suspended all
asseueration, for to be the
best, for sayth he, aske a *Stoicke* which
Philosophie is true, he will preferre his
owne : Then aske him which appro-
cheth next the truth, he will confesse
the *Academiques*. So deale with the *E-
picure*

Neglecting the catch-word as usual, we see the following :

I.L.	206
—I.W.	34
	172 = Shakespeare (R)

R.W.	75
—I.W.	34
	41 = Peele (S)

The final page of the whole volume is this :

A Table of the Coulers

*ad actum comparatus; cum gradu ab actu
ad incrementum: For other, maior
videtur gradus ab impotentia ad
potentiam, quàm a potentia
ad actum.*

FINIS.



Printed at London by Iohn Windet
for Humfrey Hooper.

1597.

R.L. 56 = Fr. Bacon (S)

R.W. 12

+ I.W. 21

33 = Bacon (S)

I.L. 105

+ I.W. 21

126 = Robert Greene (S)

I.L. 105

— I.W. 21

84 = Spenser (R) and Peele (R)

Including running title

I.L. 123

— R.L. 12

111 = Bacon (K)

I feel sure the reader will agree that this diminutive volume contributes its full share of cipher evidence ; and it is worthy of remark that no fewer than six " Shakespeare " signatures are found. Although the name " Shakespeare " had appeared in *Venus and Adonis*, 1593, and in *Lucrece*, 1594, yet in 1597 none of the Plays had yet borne this name, since they had appeared anonymously. But after the serious trouble caused by the alleged treasonable matter in Richard II in that very year, Bacon evidently decided that a pseudonym must be provided, and so in the following year they began to be printed with " Shakespeare " as author. By this means the danger of suspicion falling on himself was averted. It may also be significant that about this time the actor Shaksper virtually retired to Stratford and was thus conveniently removed to a safe distance.

There is no need to examine every one of Bacon's acknowledged works, interesting though this would be for those who really wish to probe the matter to the bottom. But we will look at a few more title-pages as further examples of the kind of evidence already produced.

After *The Advancement of Learning*, 1605 (the title-page of which was shown in my book *Shake-speare's Sonnets Unmasked*) came *De Sapientia Veterum*, 1609. Here is the title page.



FRANCISCI
BACONI
EQVITIS AVRATI,
PROCVRATORIS SE-
CUNDI, JACOBI REGIS
Magnæ BRITANNIÆ,
DE SAPIENTIA
VETERVM LIBER,
*Ad Inclytam Academiam
Cantabrigiensem*



LONDINI,
Excudebat ROBERTVS BAR-
KERVVS, Serenissimæ Regiæ
Maiestatis Typographus.
ANNO 1609.

Whole page

$$\begin{array}{rcl}
 \text{R.L.} & 168 & = \text{Fra. Rosie Cross (R)} \\
 + \text{I.W.} & 4 & \\
 \hline
 & 172 & = \text{Shakespeare (R)} \\
 \hline
 \end{array}$$

Upper section

$$\begin{array}{rcl}
 \text{R.L.} & 95 & \\
 - \text{I.W.} & 4 & \\
 \hline
 & 91 & = \text{Spenser (S)} \\
 \hline
 \text{R.L.} & 95 & \\
 - \text{R.W.} & 14 & \\
 \hline
 & 81 & = \text{Marlowe (S)} \\
 \hline
 \end{array}$$

It is believed that a number of the most important works of the Elizabethan and Jacobean periods were produced under the supervision of the Rosicrucian Fraternity, who inserted their cipher signature, "Fra. Rosie Cross," in such books, usually at the beginning or end, or both. The cipher values of this form of their name are as follows :

$$\begin{array}{rcl}
 \text{Fra. Rosie Cross (S)} & = & 157 \\
 \text{(R)} & = & 168 \\
 \text{(K)} & = & 287
 \end{array}$$

and it certainly is a fact that these numbers are found often enough to afford strong confirmation of such a belief.

When the English version of this Latin work was published in 1619, it was called *The Wisedome of the Ancients*. Below is the title-page.

THE
WISEDOME
OF THE ANCIENTS,

WRITTEN IN LATINE

By the Right Honourable Sir

FRANCIS BACON *Knight,*

Baron of Verulam and

Lord Chancelour of

England.

Done into English by Sir

Arthur Gorges Knight.

Scutum inuincibile fides.



LONDON

Imprinted by I O H N B I L L.

1619.

Whole page

I.L. 103 = Shakespeare (S)
+ R.W. 21

124 = W. Shakespeare (S)

I.L. 103
— I.W. 19

84 = Spenser (R) and Peele (R)

R.L. 102
—R.W. 21

81 = Marlowe (S)

Upper section

R.L. 77
+I.W. 19

96 = George Peele (S)

Observe the double signatures both of "Shakespeare" and Peele.

Take, again, the *Apophthegms* published in 1625.

Apophthegmes
NEW AND
OLD.

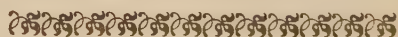
COLLECTED BY
THE RIGHT HO-
NOVRABLE,

Francis

LO. VERVLAM,

Viscount

S^t. ALBAN.



LONDON,

Printed for *Hanna Barret*, and
Richard Whittaker, and are to be
fold at the Kings Head in
Pauls Church-yard, 1625.

The signatures on this title-page are as follows :

Whole page

R.L. 137 = Fr. St. Alban (R)
 —I.W. 5

132 = Francis St. Alban (S)

R.L. 137
 +I.L. 35

172 = Shakespeare (R)

Upper section

R.L. 73
 +I.L. 8

81 = Marlowe (S)

Here, quite appropriately, in view of the date 1625, are two St. Alban signatures.

The reader will doubtless realize by this time that for investigations of this nature it is absolutely necessary to consult either original editions of the various works under examination, or a photographic facsimile. Owing to the modernization of spelling, punctuation, setting-out, typography, etc., considered desirable by most editors of books of the Tudor period, all signs of such cipher work as we are now considering have been entirely obliterated. Modern editions, however good, are therefore useless. Accordingly, except where facsimiles are available, I have invariably gone direct to the originals at the British Museum, and in a few cases to the Bodleian also. Every effort has been made to ensure accuracy in transcribing the various extracts from these authoritative sources ; and although by the student of that period the familiar appearance of the old pages will be missed, yet the average reader will probably prefer the clean, clear text of these reproductions rather than the age-

worn and often indistinct pages of the originals. The arithmetical part of the work, though quite simple in essence, has naturally involved considerable labour in its totality ; but every part has been carefully checked and verified. It is hoped, therefore, that errors have been avoided ; or, in case one or two should have escaped detection, that they will be of small importance in relation to the general results.

“ So that no man can be *secret*, except he give himself a little Scope of *Dissimulation* ; which is, as it were, but the Skirts or Train of *Secrecy*. . . . The best Composition, and Temperature is, to have *Openness* in Fame and Opinion ; Secrecy in Habit ; *Dissimulation* in seasonable use ; And a Power to *faigne*, if there be no remedy.”

FRANCIS BACON.

CHAPTER III

THE SPENSER PROBLEM

THE Spenser problem shows many points of similarity to that of Shakespeare, but also many points of difference. Unlike Shaksper, who, in spite of all efforts to prove the contrary, was almost demonstrably an illiterate rustic, Edmund Spenser was at least an educated man ; and therefore we are not faced with the inherent improbability, almost amounting to impossibility, of his having produced the poetical works ascribed to him. On the other hand, just as in the case of Shaksper, there is not a scrap of manuscript from which we can deduce proof of Spenser's authorship ; nothing in his handwriting except some signatures to official documents in the Irish Record Office. Also, references to him by contemporary men are extremely few, and these can quite well be explained on the Baconian theory. Not only so, but even after the unwearying researches of Dr. A. B. Grosart and the careful biography given in his admirable nine-volume edition of the Works, many problems have not been solved. There has even been difficulty in identifying the right man as the alleged author, since there was more than one of the same name ; while the discrepancies in the dates of birth and death shown on his monuments cannot be lightly dismissed by attributing them to a stonemason's error.

The generally accepted Edmund Spenser was at Pembroke College, Cambridge, when Francis Bacon was at Trinity ; and both were contemporaneous with Gabriel Harvey, then a young professor of rhetoric. Apart from the Harvey-Immerito correspondence (which of course cannot be cited without begging the question) practically nothing

is known of Spenser's doings after he left College in 1576 until he went to Ireland in 1580, except that he may have been to Ireland previously, in 1577, as assistant to Philip Sidney's father, Sir Henry Sidney; also, that he was probably secretary to the Bishop of Rochester in 1578. Accordingly his biographers endeavour to fill in this gap by extracting autobiographical references from the poems. But this is a very unsafe proceeding, as the more cautious commentators agree. For example, Mr. F. T. Palgrave, in referring to the poet Watson, says: "Watson clearly avows that he wrote more from fancy than from fact; his passion has the graceful unreality which I find in Spenser's for Rosalind."

Again, it is assumed upon the slenderest evidence that Spenser early in life became a warm friend of Sidney and was patronized both by him, Leicester, and Burleigh. But here, too, Mr. Palgrave sounds a warning note when he remarks: "It is part of that deep and irritating ignorance . . . under which we lie as to the details of the English Renaissance that no evidence appears to remain upon Spenser's introduction to Sir Philip Sidney—no notice of him personally in any of Sidney's preserved writings. . . . Even the dedication of the *Calender* . . . claims no personal knowledge . . ." ¹ And in another passage he says: "Friendship in the strong sense I cannot find evidence to call it."

So, too, with the famous Harvey-Immerito letters; commentators assume that "Immerito" was Spenser, because it was under that pen-name that "the newe poet" put forth his first venture, *The Shepheardes Calender*, in 1579. But it is well to remember that in spite of the success of this little book, which ran through five quarto editions, and in spite of the far greater renown won by *The Faerie Queene*, Spenser never claimed the *Calender* as his own, and all editions published during his lifetime were anonymous. Not until 1609, many years after his death, was the poem quietly slipped into a Folio edition along with *The Faerie Queene*, and again in the 1611 collection of all the Works; this without any explanation. Nor did the unknown editor

¹Grosart's edition, Vol. IV. p. xxxiii *et seq.*

or publisher give the smallest biographical sketch of Spenser in this first collected edition.

If Spenser really were the author, why this anonymity? He was a man of humble though respectable parentage, and so would not have any reason for concealing his identity. Not so the highly born and highly connected Francis Bacon.

We may further ask how a man who spent the whole of his life in Ireland from 1580 (age 27) until a few months before his death, could possibly acquire the intimate knowledge of Court life and events connected with the political situation of the times which the author shows. In those days Ireland was farther away than America is now, and there were no newspapers. The orthodox reply is that he visited England in 1589 and again in 1595 for the purpose of publishing the first and second parts respectively of *The Faerie Queene*, staying about a year in the one case and perhaps rather more in the other. Not only is this a wholly insufficient explanation, but there is no conclusive proof of the actuality of these visits. For the second one all we have is a story found in Maningham's diary and told by Fuller in 1662 and Phillips in 1675, as to a pension of £50. Moreover it is difficult to imagine how Spenser could have safely left his estates and his official duties for such long periods. The English settlers in those times went in fear of their lives owing to frequent risings of the Irish, and had the greatest trouble to hold on to their lands. Finally, as we know, Spenser's own home was sacked and burned and he was compelled to flee to England. How, then, could he possibly have absented himself in this fashion to publish extensive poetical works and, according to his biographers, to enjoy the lionising he received at Court. The whole thing is very improbable.

For the first visit, reliance is placed on the internal evidence of *Colin Clout*. But since when has poetical allegory been accepted as historical fact? If the apparently autobiographical references in this poem were backed up by undisputed facts from other sources, they might be allowed their due weight. Such, however, is not the case. Also, this very internal evidence is unsatisfactory. In *Colin Clout*

the meeting of the author and Raleigh is said to be their *first* meeting. How comes it, then, that the author dares to discuss such a very delicate subject as the Queen's relations with Raleigh? In fact it seems very unlikely that Raleigh would visit Spenser at all. Why should he? Spenser was not a man of such importance. Besides which, Raleigh was by no means friendly towards Lord Grey, Spenser's chief. Again Mr. Palgrave is more cautious than Dr. Grosart and only refers to Spenser's "possible visit to England in the latter year" (1595). In any case it is inconceivable that a comparatively unknown man of humble origin (he was a "poor scholar" at College) who had been out of England for some ten years, should possess, and still less display, such knowledge.

On another point, too, this internal evidence from *Colin Clout* is contradictory; for, where the author is speaking of the Court of Elizabeth, these two lines occur:

"There learned arts do flourish in great honor
and Poets wits are had in peerless price."

and altogether the poem speaks of the author's *good* reception in London. This was apparently written in 1591, though not published until 1595. Yet, in *Complaints*, also written in 1591, precisely the opposite tone is adopted. There, it is a continual repining against Fate, and a complaining that the liberal arts are *not* patronized by those in high positions, and that talent is *not* rewarded, etc., etc. These latter sentiments are inappropriate for Spenser, since *The Faerie Queene* had been appreciated, while he himself had *not* been kept waiting long years before obtaining lucrative employment; but they exactly fit Francis Bacon's case. Similarly with *Mother Hubbard's Tale*. Who but one who had suffered bitterly from unjust repression could possibly have penned that biting satire on Burleigh and others? Spenser had no justification whatever for such an explosion of long pent-up indignation, but it was natural and understandable for Bacon. We may further ask, who but Bacon would have *dared* to hurl such an indictment at the First Minister of the Realm, disguised though the allusions were?

And who could have succeeded in getting it published? Not Spenser; that is certain.

Again, if Spenser were really on such terms with the élite of England, why, when he was marooned in Ireland, did he not sometimes correspond with his literary and Court friends? No evidence can be found of any such correspondence. And once more, when the first part of *The Faerie Queene* was published in 1589, a number of sonnets were prefixed to it, apparently by Spenser, addressed to some of the most distinguished men of the day in terms which suggest personal acquaintance. Is this credible from a humbly born man who was *then* entirely unknown as a poet (since the *Calender* had been anonymous) and who had been out of England for many years? When and how could Spenser have had the opportunity to form such acquaintances? For he could hardly have done such a thing otherwise. Before he went to Ireland, the only evidence of his having mixed in high society is derived from the Harvey-Immerito letters; and, as already pointed out, these cannot be cited without begging the question of authorship. I am not unaware that on p. 60 of *Two Other Very Commendable Letters*, 1580, there is a passage which appears to connect "Immerito" with "Meus Edmundus"; but on the Baconian hypothesis this is just the kind of allusion one might expect from his intimate friend Harvey, in order to avert possible enquiries as to whether Bacon were "Immerito" and help to fasten the authorship on Spenser for the time being. Besides, if Bacon had obtained the right to use Spenser's name, Harvey would be quite justified in referring to him in such literary circumstances as "Edmundus." Dr. Grosart gives, as an additional reason for Spenser coming to London in 1589, the fact that a petition against him by Lord Roche dated October 12th, 1589, might require his presence. But this case was fought out in the Irish Courts and lasted some years. I find that the Record Office in London has no evidence of Spenser's presence for such a purpose. In any event, there would be no time for forming all the influential connections suggested by the prefatory sonnets to *The Faerie Queene*. How, for instance, could anyone but a privileged Court

habitué presume to address a sonnet "To all the gracious and beautiful Ladies in the Court"? Finally, Mr. Parker Woodward, himself a solicitor by profession, states definitely that "the poems and prose ascribed to Spenser show not only legal attainments, but an absolute mastery of English jurisprudence. The *Faerie Queene* is saturated with law . . . so are the *Vewe of Ireland* and the *Note of Suggested Remedies*."¹

Altogether, the evidence for Spenser's being received into the select circles of his time and hobnobbing with men like Sidney, Raleigh, and Essex is singularly weak. And if he was not so received, the natural conclusion is that he was not the famous poet we are accustomed to think him; since there was no other reason why he should obtain such favours.

Regarding the general approbation with which *The Faerie Queene* was greeted, such commendation is naturally no proof of authorship. It merely means that certain persons had read the poem and praised it. Whether those persons were acquainted with the author and could vouch for his having written it is quite another matter. And whether the name on the title-page or dedication was that of the real author or not is likewise another question. Title-pages alone are insufficient proof; in Tudor times they were sometimes falsified. On the Baconian hypothesis it was a wise precaution to select a man well out of reach as sponsor for these poems. Had Spenser been in London for any length of time, it would have been very difficult to preserve the secret.

As for the allusions to places in Ireland in *The Faerie Queene* and other works assigned to Spenser, examination will show that they are no more than a man like Francis Bacon might easily have inserted on his own account; or very slight assistance from Spenser would have been sufficient to give such semblance of local colour. Some of them are inaccurate!

These are only a few of the difficulties which meet the student who tries to get at the root of the matter. For my own part, I cannot resist the conclusion that the

¹*Tudor Problems*, p. 203, privately printed, 1909

Harvey-Immerito letters were published on purpose to lay a false scent as to the author of the *Calender*, that *Colin Clout* was written and published for the same purpose as regards *The Faerie Queene*, and that the incident related in *A Discourse of Civill Life*, 1606, ostensibly by Ludovic Bryskett, was simply another piece of camouflage. An examination of that work reveals many suspicious facts.

Of course it is conceivable that Spenser did actually come over from Ireland in 1589 in order to assist the illusion, especially as the dedication to *The Ruines of Time*, 1591, contained the phrase, "sithens my late cumming into England." But in that case it is the more surprising that no conclusive proof of this can be found from one document or another. Perhaps, on the other hand, the publication of *Colin Clout* was purposely delayed until 1595, so that its descriptions of the voyage and stay in London would not so easily be challenged. However, we must now turn our attention to the cipher evidence in the Spenser works and look at a few of the title-pages and dedications from that point of view.

In my previous book I gave the cipher material shown on the title-pages of *The Faerie Queene*, 1590, and *The Teares of the Muses*, 1590. Here is the title-page of another of the minor poems attributed to Spenser, namely *Muiopotmos, or the Fate of the Butterflie*, 1591.

MUIOPOTMOS

OR

The Fate of the Butterflie

By ED. SP.

Dedicated to the most faire and
vertuous Ladie: the Ladie
Carey.



L O N D O N

Imprinted for *W*illiam
Ponsonbie, dwelling in Paules
Churchyard at the signe of
the Bishops Head.

I 5 9 0.

The signatures on this are as follows :

Whole page

R.L. 119 = Fr. Bacon (R)	I.L. 59
—R.W. 25	+ R.W. 25
94 = Marlowe (R)	84 = Spenser (R)
	— and Peele (R)

Upper Section.

R.L. 63	R.L. 63
—I.W. 7	+ I.L. 29
56 = Fr. Bacon (S)	92 = Bacon (R)

Printer's Imprint

R.L. 56 = Fr. Bacon (S)

I.L. 30

+ R.W. 11

 41 = Peele (S)

By way of a change, we will look at the dedication of *The Faerie Queene*, 1590, to Queen Elizabeth.

TO THE MOST MIGHTIE AND MAGNIFICENT EMPRESSE ELIZABETH, BY THE GRACE OF GOD QVEENE OF ENGLAND, FRANCE AND IRELAND DEFENDER OF THE FAITH &c.

Her most humble

Seruant:

Ed. Spenser.

The text of this gives : R.L. 111 = Bacon (K)

The whole page, including signature, has :

R L. 131
+ R.W. 28

 159 = Francis Tudor (R)

$$\begin{array}{r} \text{R.L. } 131 \\ + \text{I.W. } 2 \\ \hline \end{array}$$

$$\hline 133 = \text{Marlowe (K)} \hline$$

(I have found by experience that the symbol “&c” is counted as a word, but that the *c* is not counted as a letter.)

In addition to the above, this dedication seems to show an embryonic form of the plan which Bacon sometimes adopted later, of setting out a title-page or dedication so that several of the lines, taken separately and decoded into one of his cipher systems, would show a signature. I am inclined to think that he has planned this :

TO THE MOST MIGH- (K) = 294 = Prince of
Wales (K)

If Francis Bacon was in truth the son of Queen Elizabeth, this would be a peculiarly appropriate place for such a signature, especially as it confirms the “Francis Tudor” signature on this same page. In later editions the setting out is varied and different information is given.

As another example of cryptography, take the final stanza in the Third Book of *The Faerie Queene*, 1590 edition, i.e., the last stanza in the volume. This shows a very ingenious piece of work.

Thus doe those louers with sweet counteruayle,
Each other of loues bitter fruit despoile.
But now my teme begins to faint and fayle,
All woxen weary of their iournall toyle :
Therefore I will their sweatie yokes assoyle
At this same furrowes end, till a new day :
And ye faire Swayns, after your long turmoyle,
Now cease your worke, and at your pleasure play ;
Now cease your worke ; to morrow is an holy day.

FINIS

Line 1 R.L. 39 = F. Bacon (S)

Lines 2 to 6 R.L. 171 = Francis (K)

Lines 7 to 9 R.L. 111 = Bacon (K)

282 = Francis Bacon (K)

It may be objected that the number of letters in a line varies within comparatively narrow limits, so that there is nothing remarkable in the fact that one line has 39, five lines 171, and three lines 111. True ; but consider the probabilities not only of the first line containing the number for "F. Bacon," but *also* the *next* five containing exactly the number for "Francis," and *also* the *next* three exactly the number for "Bacon," so that the last eight lines make "Francis Bacon." The odds that *all* these events will happen simultaneously in *any* part of the book would be very small. Still more remote are the chances that they will occur in the (first or) last stanza. When we further consider that the evidence of this page is only one example out of hundreds, then it will surely be realized how overwhelming is the cumulative effect of the entire mass in Baconian literature.

Someone may now point out to me that in the 1596 edition the concluding stanzas were entirely different from those in the 1590 edition, so that this evidence disappeared then. True again ; but, as one might expect, the author has quite easily anticipated this objection by planning different signatures in this later edition. Here the First Part of the poem ends with only four lines, on the last page of that part, thus :

Cant. XII

FAERIE QVEENE

589

"And therefore gan aduize with her old Squire,
 Who her deare nourslings losse no lesse did mourne,
 Thence to depart for further aide t'enquire
 Where let them wend at will, whilst here I doe respire."

Text only

R.L. 159 = Francis Tudor (R)

Last line R.L. 44

—R.W. 11

 33 = Bacon (S)

Including heading
 R.W. 38
 + I.W. 1

 39 = F. Bacon (S)

 R.L. 171
 + I.W. 1

 172 = Shakespeare (R)

 R.L. 171
 —R.W. 38

 133 = Marlowe (K)

Much more evidence might be adduced from *The Faerie Queene*, but space will not allow of reproducing it all. I may point out, for example, that the introductory stanzas to the first book, commencing :

“ Of Faerie Knights and fayrest *Tanaquill* ”

contain just five italic words, with twenty-eight italic letters, total 33 = Bacon (S), while the first page of the poem naturally has good testimony of its own.

But before passing on, there is one very curious and amusing incident which must be referred to here. In one of the British Museum copies of *The Faerie Queene*, 1590 edition (C.12.h.17) someone has bound up a leaf containing what is known as the Wilson portrait of Spenser, with an obituary notice beneath ! The engraver of this was George Vertue, a well known and capable artist (born in 1684 and died in 1756) and here is the page in question.



LEAF INSERTED IN A COPY OF
The Faerie Queene, 1590
(British Museum C.12. h.17)

To face page 53

REPRODUCTION OF ORIGINAL WILSON
PORTRAIT OPPOSITE



SED CARMINA MAJOR IMAGO.

EDMUND SPENSER.

Oct. 1598. Ætat. 45. G. Vertue Sculp

A very cursory examination of this reveals the familiar signs of Francis Bacon's authorship, as follows :

$$\begin{array}{r}
 \text{R.L. } 33 = \text{Bacon (S)} \\
 + \text{R.W. } 6 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

But there is more in it than this ; for we have, in addition :

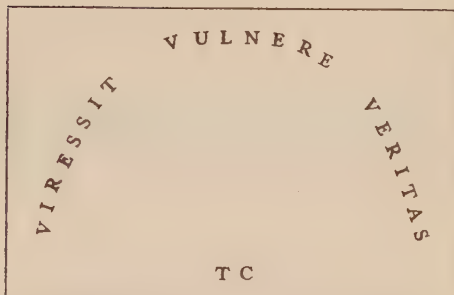
$$\begin{array}{r}
 \text{" CARMINA" (S) = 56 = Fr. Bacon (S)} \\
 \text{(K) = 160 = Fr. Bacon (K)}
 \end{array}$$

so that one may paraphrase the message of the author of this little joke thus : " Here is a portrait of Edmund Spenser, but Francis Bacon's is a greater one." Outwardly he is saying, " But his (Spenser's) poems are a better likeness of the man." Secretly he says, " But a better likeness of the author would be one of Francis Bacon." Whether Vertue himself was in the secret and wrote these lines, or whether they were supplied by someone else, one cannot say. But in any case it is just one more of the innumerable hints thrown out not only during Francis Bacon's lifetime, but for many years afterwards, to enlighten those who had eyes to see.

I have already pointed out that the sole evidence for Spenser's supposed, or possibly actual, visit to London in 1589 is the internal evidence of *Colin Clout*, ostensibly written in or about 1591, but not published until 1595. The title-page to this work is as follows :

COLIN CLOUTS

Come home again

By Ed. Spencer

LONDON

Printed for *William Ponsonbie*

1595

This is a very simple page, but it gives us :

Whole page

R.L. 65	R.L. 65
+ I.L. 27	—R.W. 13
—	—
92 = Bacon (R)	52 = Greene (S)
—	—

Upper section

R.L. 49	R.L. 49
—R.W. 10	+ I.W. 3
—	—
39 = F. Bacon (S)	52 = Greene (S)
—	—

Notice that for cipher purposes we must take into consideration any wording which may form part of the printer's device, or an independent motto of any kind. Here we not only include "Viressit vulnere veritas," but also "T.C." (Thomas Creede) which counts as two roman words as well as two roman letters.

The Dedication is as follows :



TO THE RIGHT

worthy and noble knight

Sir *Walter Raleigh*, Captaine of her Maiesties

Guard, Lord Wardein of the Stanneries,

and Lieutenant of the Countie of

Cornwall

SIR, that you may see that I am not alwaies ydle as yee thinke, though not greatly well occupied, nor altogether undutifull, though not precisely officious, I make you present of this simple pastorall, unworthie of your higher conceipt for the meanesse of the stile, but agreeing with the truth in circumstance and matter. The which I humbly beseech you to accept in part of paiment of the infinite debt in which I acknowledge my selfe bounden unto you for your singular fauours and sundrie good turnes shewed to me at my late being in England, and with your good countenance protect against the malice of euill mouthes, which are alwaies wide open to carpe at and misconstrue my simple meaning.

The heading shows :

$$\begin{array}{r}
 \text{I.L. } 48 \\
 - \text{I.W. } 9 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

And there is another instance of a cipher device arranged round the large initial letter. For if we take the letterpress opposite this, we have :

$$\begin{array}{r}
 \text{I.L. } 214 = \text{Christopher Marlowe (S)} \\
 + \text{I.W. } 45 \\
 \hline
 259 = \text{Shakespeare (K)} \\
 \hline
 \end{array}$$

The dedication is concluded on the next page with a few words.

The Epistle Dedicatorie

*I pray continually for your happinesse. From my house
of Kilcolman, the 27. of December*

1591

Yours euer humbly

Ed. Sp.

Here we have :

$$\begin{array}{r}
 \text{Including heading} \\
 \text{I.L. } 63 \\
 - \text{R.W. } 7 \\
 \hline
 56 = \text{Fr. Bacon (S)} \\
 \hline
 \end{array}$$

Excluding heading

$$\begin{array}{r}
 \text{R.L.} \quad 24 \\
 + \text{I.W.} \quad 15 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L.} \quad 63 \\
 - \text{R.L.} \quad 24 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

Why "Sp." instead of the full surname? Because
 "SP." (S) = 33 = Bacon (S) !

Whole epistle, excluding heading

$$\begin{array}{r}
 \text{I.W.} \quad 136 = \text{Wm. Shakespeare (S)} \\
 + \text{R.L.} \quad 24 \\
 \hline
 160 = \text{Fr. Bacon (K)} \\
 \hline
 \end{array}$$

I think it is important to show that the publication of *Colin Clout* was simply a piece of camouflage on the part of the real author, and therefore I will reinforce the foregoing evidence by giving by the first and last pages of this poem.

COLIN CLOUTS

Come home againe

THe shepheards boy (best knowne by that name)
 That after *Tityrus* first sung his lay,
 Laies of sweet loue, without rebuke or blame,
 Sate (as his custome was) upon a day,
 Charming his oaten pipe vnto his peres,
 The shepheard swaines that did about him play :
 Who all the while with greedie listfull eares,
 Did stand astonisht at his curious skill,
 Like hartlesse deare, dismayd with thunders sound.
 At last when as he piped had his fill,
 He rested him : and sitting them around,
 One of those groomes (a iolly groome was he,
 As euer piped on an oaten reed,
 And lou'd this shepheard dearest in degree,
 Hight *Hobbinol*) gan thus to him areed.

Colin my lief, my life, how great a losse
 Had all the shepheards nation by thy lacke ?
 And I poor swaine of many greatest crosse :
 That sith thy *Muse* first since thy turning backe
 Was heard to sound as she was wont on hye,
 Hast made us all so blessed and so blythe.

A3

Whilest

Excluding heading

R.W. 163

—I.W. 4

 159 = Francis Tudor (R)

R.W. 163

+ I.L. 24

 187 = Prince of Wales (R)

Notice how these two signatures confirm each other and support the royal birth theory.

Including heading

$$\begin{array}{r} \text{R.W. 168} = \text{Fra. Rosie Cross (R)} \\ + \text{I.W.} \quad 4 \\ \hline \end{array}$$

$$\hline 172 = \text{Shakespeare (R)} \\ \hline$$

The cipher message on the last page of this volume is contained in the final four lines, which form a paragraph by themselves.

So hauing ended, he from ground did rise,
And after him vprose eke all the rest :
All loth to part, but that the glooming skies,
Warnd them to draw their bleating flocks to rest.

FINIS

Excluding FINIS

$$\begin{array}{r} \text{R.L. 138} = \text{Prince of Wales (S)} \\ + \text{R.W.} \quad 34 \\ \hline \end{array}$$

$$\hline 172 = \text{Shakespeare (R)} \\ \hline$$

Including FINIS

$$\text{R.L. 143} = \text{F. Bacon (K) and Spenser (K)}$$

If Francis Bacon wished to conceal his authorship of works apparently by various other men, it is evident that we must not expect to find open references from contemporary writers. Veiled allusions there are, in considerable numbers, as we shall see presently ; since I am convinced that his secrets were known to many of the literary men of the time, and that these men out of respect and friendship towards him guarded such knowledge with care. Not only so, but it becomes clear that many of these writers were familiar with the same cipher codes as used by Bacon himself, and employed this means to convey dark hints to those who could look beneath the surface. I will now show how the real authorship of the alleged Spenser works was indicated by some of these writers. For this purpose we will

turn to the commendatory verses addressed to the author of *The Faerie Queene* on its first appearance in 1589. The most important of these verses are the two signed "W.R.", attributed to Raleigh, the one signed "Hobynoll," which, as we are told, stands for Gabriel Harvey, and a third signed "Ignoto," the writer of which is still unknown. Here we shall find good evidence ; for, just as Ben Jonson inserted numerous cipher allusions to Bacon in his eulogy of "Shakespeare" in the 1623 Folio, so Raleigh, Harvey and "Ignoto" insert them in these verses to the author of *The Faerie Queene*. Raleigh's two poems must be shown in detail in order to understand their significance. Here is the first :

R.W. I.L.

I.L.

7

A Vision upon this conceipt of the

2

Faery Queene

II

8 I **M**E thought I saw the graue where *Laura* lay 5
 7 Within that Temple, where the vestall flame
 9 Was wont to burne, and passing by that way,
 8 To see the buried dust of living fame,
 8 Whose tombe faire loue, and fairer vertue kept,
 7 All suddeinly I saw the Faery Queene :
 8 At whose approach the soule of Petrarke wept,
 8 And from thenceforth those graces were not seen.
 8 For they this queene attended, in whose steed
 6 I Oblivion laid him down on *Lauras* herse : 6
 8 Hereat the hardest stones were seene to bleed,
 9 And grones of buried ghostes the heuens did perse
 7 I Where *Homers* spright did tremble all for griefe, 6
 8 And curst th' accesse of that celestial theife.

II 6 5

28

From a cipher standpoint this is a very clever little poem, for it gives a variety of interesting information. Notice first how the italicizing does not follow any ordinary rule ; for why should not "Petrarke" be italicized when "Ho-

mers " is? One would also have expected that "Faery Queene" in line 6 would be in italics, as it appears in the heading. This indicates either complete indifference on the part of author or printer, or else a plan based on something other than grammar. I am quite convinced from experience in many similar cases that it was done for the purpose of giving secret information.

Testing this poem on the usual lines, we have :

Including heading

R.W.	116	I.L.	28
—I.W.	5	+I.W.	5
111 = Bacon (K)		33 = Bacon (S)	

Excluding heading

R.W.	109
—I.L.	17
92 = Bacon (R)	

This is so arranged as to show the same name in three different codes, as though to prove his knowledge of them all. Also :

Heading only	..	39 letters = F. Bacon (S)
First line	..	33 letters = Bacon (S)
Last Line	..	39 letters = F. Bacon (S)

This is very satisfactory. But Raleigh has done more. I think he wished to tell us that a recently published work, *A Treatise of Melancholy*, 1586, ostensibly by "T. Bright," i.e., Timothe Bright, was actually written by Francis Bacon, a proposition which has much to support it from other points of view. It was afterwards re-written and put forth in 1621 as *The Anatomy of Melancholy*, by Democritus Junior. If we examine this poem for marginal acrostics, we find :

First letters of first words (S) = 148 = Timothe Bright (S)
 Do. (K) = 330 = Timothe Bright (K)

and, as though to confirm this, and give still further information, I believe Raleigh has purposely used the word "concept" in the heading, since :

Concept (S) = 81 = Marlowe (S)
 (R) = 119 = Fr. Bacon (R)
 (K) = 185 = T. Bright (K)

this last being the exact form of the name which was printed on the title-page of *A Treatise of Melancholy*. This is not a far-fetched idea, since many examples of the same kind of thing can be quoted.

Another of the same

THE prayse of meaner wits this works like profit brings
 As doth the Cuckoes song delight when *Philumena* sings.
 If thou hast formed right true vertues face herein :
 Vertue her selfe can best discerne, to whom they written bin
 If thou hast beautie prayed, let her sole lookes divine
 Iudge if ought therein be amis, and end it by her meine.
 If chastitie want ought, or Temperance her dew,
 Behold her Princely mind aright, and write thy Queene anew
 Meane while she shall perceive how farre her vertues sore
 Aboue the reach of all that liue, or such as wrote of yore ;
 And thereby will excuse and favour thy good will :
 Whose vertue can not be exprest, but by an Angels quill.
 Of me no lines are lou'd, nor letters are of price,
 Of all which speake our English tongue, but those of thy
 (device.
 W.R.

As the initials "W.R." evidently apply to both poems, I think we must exclude them in dealing with the second one. It seems a little doubtful, too, whether the heading in this case was the author's own or not. However, here are the results :

Excluding heading

$$\begin{array}{r} \text{R.W. } 144 \\ - \text{I.W. } 1 \\ \hline \end{array}$$

$$143 = \text{F. Bacon (K) and Spenser (K)}$$

Also :

$$\begin{array}{r} \text{Last Line R.L. } 51 \\ - \text{R.W. } 12 \\ \hline \end{array}$$

$$39 = \text{F. Bacon (S)}$$

Including heading

$$\begin{array}{r} \text{R.W. } 148 = \text{Timothe Bright (S)} \\ + \text{I.W. } 1 \\ \hline \end{array}$$

$$149 = \text{Edmund Spenser (S)}$$

$$\begin{array}{r} \text{R.W. } 148 \\ + \text{I.L. } 9 \\ \hline \end{array}$$

$$157 = \text{Fra. Rosie Cross (S)}$$

This last again points to intention on the part of Raleigh, as it would indicate both his own and Bacon's membership of the Rosicrucian Fraternity. The marginal acrostics are :

First letters of first words (S) = 141 = Francis Tudor (S)
 First letters of last words (S) = 148 = Timothe Bright (S)
 First letters of last words (K) = 330 = Timothe Bright (K)

Here we see that Raleigh has a second time given the double "Timothe Bright" allusion ; so that one can hardly doubt his intention to indicate this as another of Bacon's pseudonyms. I do not think Francis Bacon himself often troubled to give a "Bright" signature, which is natural, as he would prefer to give strong evidence for his chief masks rather

than weaken this by trying to make allusion to the minor ones as well.

There is no need to reproduce Gabriel Harvey's poem, because the cipher evidence is very simple, though very striking. The verses are headed :

" To the learned Shepherd "

and we have :

Words in poem	..	282 = Francis Bacon (K)
Words in heading	..	4
Signature (" Hobynoll ")		1
		287 = Fra. Rosie Cross (K)

As might be expected, Gabriel Harvey likewise seems, from this, to have belonged to the Rosicrucian Brotherhood. It is interesting to find, even at this early date, indications that the Brotherhood was probably already in existence in some form. This all lends additional weight to the testimony of both Raleigh and Harvey.

Just as I suggested that Raleigh introduced the word "concept," into the heading of his poem because of its cipher significance, so I think it is a fair conjecture that Harvey has used the word "learned" for the same purpose, since

$$\begin{aligned} \text{"learned" (S)} &= 56 = \text{Fr. Bacon (S)} \\ \text{(K)} &= 160 = \text{Fr. Bacon (K)} \end{aligned}$$

Naturally, one would not pay attention to a common word like this in ordinary circumstances ; but here it is given prominence.

As regards acrostics, there are the following :

Penultimate stanza

$$\begin{aligned} \text{First letters of last words (S)} &= 56 = \text{Fr. Bacon (S)} \\ \text{First letters of last words (K)} &= 160 = \text{Fr. Bacon (K)} \end{aligned}$$

Final stanza

$$\text{Last letters of last words (R)} = 92 = \text{Bacon (R)}$$

See how the acrostic confirms the use of the word "learned."

Gabriel Harvey is an extremely important witness in this connection, because, from the Harvey-Immerito letters published in 1580, it is clear that he was an intimate friend of "Immerito"; while from *The Shepheardes Calendar*, 1579, we know that "Immerito" was the author of that work. Not only so, but part of the MS. of *The Faerie Queene* was submitted to Harvey by "Immerito" as early as 1580 for his opinion thereon. Now, on the first publication of this great work in 1589, we find this intimate friend telling us in cipher who "Immerito" really was.

But this is not all; for I very much suspect that "Immerito" himself has shown his head on one occasion at least, namely in his letter to Harvey of October 5th, 1579, where at the close of the letter we notice this fanciful form of signature:

*Per mare, per terras,
Vivus, mortuusq,
Tuus Immerito.*

Treating this on the usual basis, the result is

$$\begin{array}{r} \text{I.L. } 41 \\ - \text{I.W. } 8 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

This is by no means an isolated case of similar signatures, as we shall see.

Before leaving Harvey's testimony, we may as well examine the following sonnet from *Foure Letters and Certain Sonnets*, etc., 1592.

To the right worshipfull, my singular good frend
M. Gabriell Haruey, Doctor
of the Lawes

I.W. R.W.

6	H Aruey, the happy aboue happiest men	
7	I read : that sitting like a Looker-on	
9	Of this worldes Stage, doest note with critique pen	
6	The sharpe dislikes of each condition :	
6	And as one carelesse of suspition,	
8	Ne fawnest for the favour of the great :	
4	Ne fearest foolish reprehension	
8	Of faulty men which daunger to thee threat.	
8	But freely doest, of what thee list, entreat,	
7	Like a great Lord of peerlesse liberty :	
8	Lifting the good up to high Honours seat,	
7	And the euill damning euermore to dy.	
9	For life, and Death is in thy doomefull writing :	I.L.
7	So thy renowne liues euer by endighting.	33

100

4	Dublin - this xvij of Iuly: 1586.	L.
5	Your devoted frend during life,	} 39
2	Edmund Spencer.	

109 2

As may be seen, this sonnet yields very significant results :

$$\begin{array}{rcl}
 \text{I.W. } 100 & = & \text{Francis Bacon (S) I.W. } 109 \\
 & & + \text{R.W. } 2 \\
 \hline
 & & 111 = \text{Bacon (K)}
 \end{array}$$

Note, too, that the last line contains 33 letters ; also that the form of signature has 39 letters, thus showing that "Immerito" was addicted to these little fancies. Finally, the heading by itself gives :

$$\begin{array}{rcl}
 & \text{R.L. } & 71 \\
 - & \text{R.W. } & 15 \\
 \hline
 & & 56 = \text{Fr. Bacon (S)} \\
 \hline
 \end{array}$$

The publication of this sonnet, ostensibly written by Spenser, was just another literary device to assist in concealing the true author.

Finally, with regard to Harvey, I will add one little piece of evidence from pp. 64, 65, Vol. II, of Walter Begley's illuminating work, *Bacon's Nova Resuscitatio* (London : Gay & Bird, 1905). Mr. Begley rightly thought that Gabriel Harvey, as an intimate friend of Francis Bacon, would be likely to know of his secret authorship, and notices that he carefully keeps Bacon out of his printed books. Harvey, however, was in the habit of annotating his books, as we know, and so Mr. Begley thought he might discover some allusions there. He says : "I possess two of his books with his marginalia and his excellent calligraphy, but I could not find Bacon there. It was in his fine copy of Quintilian, now in the British Museum, that I found, as I suspect, one notice of Bacon, and in a volume, with Harvey's manuscript notes, sold last year (1904) at Sotheby's for £112, I found the other. The references are both to a friend of Harvey's whom he calls *Eutrapelus*, and he says of him in the Quintilian—"Quicquid humanitus acciderit, Eutrapelus semper megalander." That is to say : "Whatever shall happen in the course of human events to Eutrapelus, he must always be considered a true *megalander*." Which was Harvey's pet word for a man truly great in his opinion. The other reference to Eutrapelus follows a manuscript paragraph about the connection between poetry and the drama, about "Picta Poesis," and living delineations, and almost without breaking off or leaving any gap we have the highest praise of Eutrapelus, apparently for his ability in the poetical drama. My suggestion is that Eutrapelus was Harvey's fictitious name for young Francis Bacon, whom Harvey had ample opportunity of knowing at Cambridge. . . . "Eutrapel" was the pseudonym of Noel du Faille, who wrote "Baliverneries"—i.e., jest-books with facetious anecdotes intermingled—and as Bacon, even in serious and mature age, could never pass a jest. . . . I therefore conclude with some probability that Harvey gave young Francis that appropriate name of the French contemporary wit because of his early aptitude for those jokes

and anecdotes in which he afterwards displayed such readiness.

With his usual sagacity, Rev. Walter Begley has hit the nail on the head here again, and it only remains for me to add the final item in corroboration of his critical acumen, namely that in reverse cipher *Eutrapelus* = 119 = Fr. Bacon. If Mr. Begley is right in his reason for Harvey choosing this name, it is useful as affording another contemporary witness to Bacon's overflowing wit and humour, to which Ben Jonson later bore testimony.

Reverting now to the commendatory poems prefixed to *The Faerie Queene*, the verses by "Ignoto" have no heading, and the text contains 199 words ; so that with his signature the total is 200 = Francis Bacon (R)

As regards marginal acrostics :

First stanza

First letters of last words (S) = 62 = Bright (S)

Last stanza

Last letters of last words (S) = 62 = Bright (S)

Last letters of last words (K) = 166 = Bright (K)

"H.B." does not seem to construct any of the ordinary numerical ciphers, but there are two very significant acrostics :

Last stanza

Last letters of last words (K) = 282 = Francis Bacon (K)

Last letters of last words (R) = 176 = Edmund Spenser (R)

"W.L." likewise does not show anything by the ordinary method, but there is this acrostic :

Last stanza

First letters of first words (K) = 160 = Fr. Bacon (K) 

With regard to all these commendatory verses, I am not unmindful of the fact that they stand on a somewhat different footing from the Baconian works, inasmuch as they are all by different men, some of whom are unknown to us ; also we have only these few samples from which to judge of their cipher work. Therefore we cannot state with confidence

that the *whole* of it was purposely arranged. Nevertheless, it would not be reasonable to refuse it *in toto* merely on that ground. Personally, I have no hesitation in believing that both Raleigh and Harvey were among those who knew Bacon's secrets, and even this amount of evidence is strongly in favour of that belief. As to the others, let the reader judge for himself. My part is to place the facts before him.

Accompanying the publication of *Amoretti and Epithalamion*, 1595, were two commentary poems, by "G. W. senior" and "G. W. I." (presumably meaning G.W. Junior). The identity of these two writers has not been established, and so we can only surmise that they were friends of the author.

G.W. senior to the Author

DArke is the day, when *Phoebus* face is shrowded,
 and weaker sights may wander soone astray :
 but when they see his glorious raies unclouded,
 with steddy steps they keepe the perfect way,
 So, while this Muse in forraine landes doth stay,
 invention weepes, and pens are cast aside,
 the time like night, depriud of cheerfull day
 and few do write, but (ah) too soone may slide.
 Then, hie thee home, that art our perfect guide,
 and with thy wit illustrate Englands fame,
 dawnting thereby our neighbours auncient pride,
 that do for poesie, challendge cheefest name.
 So we that liue and ages that succede,
 with great applause thy learned worke shall reede.

On reading this poem, one would naturally say that the writer is begging Spenser to come back from Ireland in order to uphold the credit of England and assist the few who are striving to write good poetry. True ; and if Edmund Spenser were the author referred to, this would be a proper explanation. But since we are adopting as a working hypothesis the theory that Spenser was only a mask for Bacon, we must clearly allow for little pieces of

intentionally misleading allusion either on the part of Bacon himself or on the part of any friends who were helping to preserve his incognito. So that if G.W. senior tells us in cipher that the author was Francis Bacon, we need feel no surprise. In point of fact he does so.

Excluding heading

$$\begin{array}{r} \text{R.W. } 110 \\ + \text{I.W. } 1 \\ \hline 111 = \text{Bacon (K)} \\ \hline \end{array}$$

Including heading

$$\begin{array}{r} \text{R.W. } 110 \\ - \text{I.W. } 7 \\ \hline 103 = \text{Shakespeare (S)} \\ \hline \end{array}$$

This certainly looks as though G.W. were in the secret, especially as he gives further testimony as follows :

First letters of first words (S) = 157 = Fra. Rosie Cross (S)

First letters of last words (S) = 177 = William

Shakespeare (S)

Altogether, then, we need not hesitate to say that G.W. Senior has given his credentials and proved his knowledge. I do not think G.W. Junior has imparted any cipher information.

I will now add some testimony from Joseph Hall which affects the Spenser problem. In his *Satires*, 1597, under the heading *Defiance to Envy*, there is a stanza which seems to allude to the author of *The Shepheardes Calender* by the name of *Colin*. The last line of this contains 33 letters. By itself this would not be of importance ; but it is just one of the many little straws all showing which way the wind is blowing. More interesting, however, is a further and definite reference to Spenser by name in Book I, Satire 3, page 6. Here, after hitting out in various directions, Hall suddenly breaks off and pays the following handsome tribute to the genius of Spenser.

But let no rebell *Satyre* dare traduce
 Th'eternall *Legendes* of thy *Faery Muse*,
 Renowmed *Spencer* : whom no earthly wight
 Dares once to emulate, much lesse dares despight.
Salust of *France*, and *Tuscan Ariost*,
 Yeeld up the *Lawrell gírlond* ye haue lost :
 And let all others willow weare with mee,
 Or let their undseruing *Temples* bared bee.

In these lines Hall has put a very simple cipher message as follows :

$$\begin{array}{r} \text{R.W. } 45 \\ - \text{I.W. } 12 \\ \hline 33 = \text{Bacon (S)} \end{array}$$

Quite easy to arrange!

But this is not all. Line 3, the very line where Spenser is named, contains 33 letters. But the most curious thing is the printing of the word *Spencer*. One is accustomed to seeing an italic word with an initial roman letter, and sometimes *vice versa*, but I do not remember ever to have noticed a word with the *two* first letters roman and the remainder italic. This can hardly be attributed to the printer, and therefore may be regarded as a special instruction from the author. And why? Surely because Hall is alluding to the title-pages of several of the minor Spenser works where the absurd abbreviation "Ed. Sp." is seen; and there is little doubt that the reason for this mangling of the name was that "Sp." (S) = 33—yet another side-long hint of the true author's name. It is on a par with "Ch. Marl." on the title-page of *Faustus*, 1604, and "Ch. Mar." in the edition of 1616, in both of which cases there was a cipher reason for the otherwise unjustifiable cutting up of the name Marlowe. Apparently, then, Hall had noticed the little trick of "Ed. Sp." and wished to show his knowledge to those who had eyes to see.

My next witness shall be no less a person than Francis Meres, of whom Mrs. Stopes says: "Shakespere's fame became fixed in 1598 by the liberal praise of Francis Meres,

Professor of Rhetoric at Oxford, brother-in-law of Florio, the philological protégé of the Earl of Southampton." But Florio was also a friend of Francis Bacon and in later years was employed to translate and make known Bacon's works on the Continent. Also, it was Florio who said in 1598, referring to a sonnet which (I believe) Bacon had written to him, that the writer of the sonnet was "a gentleman, a friend of mine that loved better to be a Poet than to be counted so." Moreover, as Mrs. Stopes herself reminds us, in 1598 Meres was living in London. All this makes it highly probable that he was another of the many literary men who had become acquainted with the true facts of Bacon's hidden activities. As we shall see, this suggestion is confirmed by the cipher evidence in his references both to Spenser and "Shakespeare." The first of these occurs on page 278, verso, of his *Palladis Tamia*, and runs as follows :

And our famous English Poet *Spenser*
 Who in his *Sheepeheards Calender* lamen-
 ting the decay of Poetry at these dayes,
 saith most sweetly to the same,
Then make thee wings of thine aspiring wit
And whence thou camest fly backe to hea-
uen apace, &c.

First I note that the second line, where mention is made of the Calender, contains 33 letters = Bacon (S). In addition we have :

$$\begin{array}{r} \text{I.L. } 102 \\ + \text{R.W. } 22 \\ \hline 124 = \text{W. Shakespeare (S)} \end{array}$$

$$\begin{array}{r} \text{I.L. } 102 \\ - \text{I.W. } 21 \\ \hline 81 = \text{Marlowe (S)} \end{array}$$

The next reference is on page 280, verso.

"As *Sextus Propertius* saide ; *Nescio quid magis nascitur Iliade* : so I say of *Spencers Fairy Queene*, I knowe not what more excellent or exquisite Poem may be written.

As *Achilles* had the aduantage of *Hector*, because it was his fortune to bee extolled and renowned by the heauenly verse of *Homer* : so *Spencers Elisa* the *Fairy Queen* hath the aduantage of all the *Queenes* in the worlde, to bee eternized by so diuine a Poet.

As *Theocritus* is famoused for his *Idyllia* in Greeke, and *Virgill* for his *Eclogs* in Latine : so *Spencer* their imitatur in his *Shepheardes Calender*, is renowned for the like argument, and honoured for fine Poeticall inuention, and most exquisit wit.

As the whole of this chapter consists of detached paragraphs in the form of comparisons between the poets of old and those of his own time, Meres seems to have inserted his cipher information in each paragraph separately, both here and in the allusions to "Shakespeare." On this page there is just one cipher hint if we take the three paragraphs together, namely R.W. 91 = Spenser (S). Otherwise, the information is as follows :

First paragraph

$$\begin{array}{r} \text{R.L. } 71 \\ + \text{I.W. } 10 \\ \hline 81 = \text{Marlowe (S)} \\ \hline \end{array}$$

Second paragraph

$$\begin{array}{r} \text{R.W. } 40 \\ - \text{I.W. } 7 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array} \qquad \begin{array}{r} \text{I.L. } 41 = \text{Peele (S)} \\ + \text{R.W. } 40 \\ \hline 81 = \text{Marlowe (S)} \\ \hline \end{array}$$

Third paragraph

R.W. 33 = Bacon (S)

R.L. 148

—I.L. 54

94 = Marlowe (R)

R.L. 148

—I.W. 7

141 = Francis Tudor (S)

With regard to this last name, we cannot, of course, be sure that the secret of Bacon's royal descent was known to Meres, and so this number *may* have occurred by accident. On the other hand, I think it is right to record all these apparent allusions to the parentage of Francis Bacon, so that the reader may judge for himself as to how much weight they afford in their totality.

Notice how in the passage just quoted there are several words in italics with an initial roman letter. This was not infrequently done, and is one easy way of adjusting the number of letters to the requirements of a cipher message. I realize, of course, that the same thing may be seen in other books where, so far as we know, there is no question of any cipher. But this only made it the easier to utilize such a method, since it would not look strange enough to attract undue attention.

We shall see presently that Meres gives clearer allusions when referring to Shakespeare.

My next witness in this connection is Thomas Freeman, who, in his *Epigrams*, published in 1614, alludes to Spenser in the following manner :

EPIGRAM 64

Of Spencers Faery Queene

V *Irgil* from *Homer* th' *Italian* from him,
Spenser from all, and all of these I weene,
 Were borne when *Helicon* was full to th'brim,
 Witnes *their* works, witnes our *Faery Queene* :
 That lasting monument of *Spencers* wit
 Was n'er come neare to, much lesse equal'd yet.

If we consider the letterpress opposite the initial V, a favourite place for concealing this kind of information, we find :

Lines 1 and 2 R.L. 39 = F. Bacon (S)

Line 2 R.L. 26

+ I.L. 7

33 = Bacon (S)

Besides this, the whole epigram, without its heading, gives :

I.L. 56 = Fr. Bacon (S)

and with the heading :

I.L. 78

R.L. 146

+ I.W. 13

+ I.W. 13

91 = Spenser (S)

159 = Francis Tudor (R)

R.L. 146

— I.W. 13

133 = Marlowe (K)

There is no grammatical reason for italicizing the word "*their*." I think, therefore, it was done for cipher purposes. In confirmation of the view that Freeman planned this, we shall find that he has also referred to Shakespeare secretly as being Francis Bacon.

We now turn to a book of Epigrams by John Weever,

published in 1599. There is only a single copy known to be in existence, and this is at the Bodleian Library. The title-page states that it was "printed by V.S. for Thomas Bushell," and one would like to know whether this man was any connection of the Bushell who was one of Francis Bacon's retainers, and confessed that the great Chancellor owed his fall to the actions of his servants, including Bushell himself, and not to his own misdeeds. This, by the way, is another fact frequently overlooked by those who accept the popular but quite erroneous view of that tragedy. It was well known at the time that the charges against Bacon were a trumped-up affair instigated by Buckingham, the wretched Court favourite, as well as by Coke and one or two others.

Here is the reference to Spenser.

Epig. 23 In Obitum Ed. Spencer Poetae prestantiss.

Colin's gone home, the glorie of his clime,
 The Muses Mirrour, and the Shepheards Saint ;
Spencer is ruined, of our latter time
 The fairest ruine, Faeries foulest want :
 Then his *Time-ruines* did our ruine show,
 Which by his ruine we untimely know :
Spencer therefore thy *Ruines* were cal'd in,
 Too soone to sorrow least we should begin.

As the word "*Epig.*" occurs throughout the volume and is not an essential part of this particular epigram, Weever does not appear to have used it in his cipher plan. This seems to be confirmed by the fact that the heading, without this word, gives I.L. 33 = Bacon (S). The remainder of the information is as follows (omitting the heading) :

First line

R.L. 27
 + I.L. 6

33 = Bacon (S)

Whole epigram

R.W. 52 = Greene (S)	R.L. 225
—I.W. 11	—I.L. 69
—	—
41 = Peele (S)	156 = Greene (K)
—	—
R.L. 225	
+I.W. 11	
—	
236 = Christopher Marlowe (R)	
—	
R.L. 225	
—I.W. 11	
—	
214 = Christopher Marlowe (S)	
—	
R.L. 225	
+I.L. 69	
—	
294 = Prince of Wales (K)	
—	

This shows considerable ingenuity if it was definitely arranged. And that this was so becomes much more probable when we find that Weever has also given similar testimony in his epigram to Shakespeare. This we shall see in Chapter VIII.

Before closing this chapter I should like to add a few more words on the question of the identity of "Immerito," and will give some extracts from the Camden Society's edition of Harvey's Letter Book. Summarized, they are as follows :

The volume consists roughly of three parts, namely, (1) Letters to and from Harvey during his residence at Pembroke Hall, Cambridge. These are fair copies written in a neat legible hand. (2) Drafts of his verses and correspondence with "Immerito." These are scribbled and almost illegible, and in some cases pages are transposed and leaves cut out. (3) "A noble man's sute to a countrie

maide." With reference to all this, I quote from the Preface.

Page viii. "It is curious that Edmund Spenser's name does not occur and that there is not the slightest allusion to him, in any of the twenty-five letters above mentioned [No. 1 above] because the first half of the second division is . . . almost made up of letters between him and Harvey."

Page xi. "On turning back to page 58, we find Harvey's rough drafts of a correspondence he held with Edmund Spenser in 1579. Whether these letters ever really passed between the friends, or whether they are the mere creatures of Harvey's imagination, it is now quite impossible to decide. It is certain they have never been printed before in their entirety, although here and there pieces of them are to be found among Harvey's published works."

It will be seen that the writer assumes the identity of "Immerito" with Edmund Spenser. But clearly this begs the question with which I am now concerned, namely whether "Immerito" was not actually Francis Bacon. To my mind these quotations tell their own tale, and demonstrate that the identity of "Immerito" with Spenser is purely conjectural, being based on the internal evidence of the *Shepheardes Calender*; and to cite this is again to beg the question.

In support of the view that "Immerito" is Francis Bacon, I quote some extracts which Mr. Parker Woodward has collected from this correspondence. He points out that from the Harvey-Immerito letters we gather the following :

(1) That "Immerito" was a Hertfordshire gentleman. This does not fit Spenser, since Dr. Grosart, his most careful editor, makes a strong point of Spenser's Lancashire origin. But it fits Bacon.

(2) Harvey calls him "Illustrious Anglo-francitalorum." An excellent description of young Francis recently returned from his travels in France, and probably Italy too. But so far as we know Spenser had not been on the Continent.

(3) Harvey says : "What though Il Magnifico Segnior Immerito Benivolo hath noted this amongst his politic discourses and matters of State and Government." Precisely the kind of thing which Francis would study was

affairs of Government ; and as we know, he wrote various tractates on the subject afterwards. But did Spenser ever make any political discourses of this nature *at that time* ? We cannot say, but there is no evidence of it.

(4) Harvey describes Immerito as "so trew a gallant, in the Court, so toward a lawyer and so witty a gentleman." *Pace* the orthodox editors, there is no clear documentary proof that Spenser was ever at Court. He was *not* a lawyer. As to his wit, we know nothing one way or the other. But the description fits Bacon in every particular.

(5) Harvey calls him "so honest a youth." In 1579 Spenser was a man of twenty-six, hardly a youth. But Francis Bacon was literally a youth of eighteen.

From all this it is evident that scholars have been far too hasty in assuming that "Immerito" was the pen-name of Spenser, merely because the anonymous *Shepheardes Calender* was included in a posthumous collection of works ascribed to him during his life-time. This assumption fails on examination.

In view of the wide scope of the present book, it is naturally impossible for me to present a full case for Bacon's authorship of the works attributed to Spenser ; but I should like to call the attention of my readers to an admirable treatise by the late Edward Harman, C.B., entitled *Edmund Spenser and the Impersonations of Francis Bacon* (London : Constable & Co., 1914) in which the whole matter is very ably discussed along the ordinary lines of scholarship. Questions of style and internal evidence are there dealt with by an author of wide reading and discrimination, and Mr. Barman brings forward very strong arguments on the Baconian side.

“ And those who have true skill in the Works of the Lord *Verulam*, like great Masters in Painting, can tell by the *Design*, the *Strength*, the *way of colouring*, whether he was the Author of this or the other Piece, though his Name be not to it.”

ARCHBISHOP TENISON.

(A most important piece of evidence.)

CHAPTER IV

THE MARLOWE PROBLEM

IN considering the works attributed to Christopher Marlowe, we are in the presence of the greatest of pre-Shakespearean dramatists ; for, as Swinburne has truly said : " He first, and he alone, guided Shakespeare into the right way of work. . . . He is the greatest discoverer, the most daring and intrepid pioneer in all our poetic literature. Before him there was neither genuine blank verse nor genuine tragedy in our language."¹ In any case, therefore, an investigation into the origin and nature of these works is of extreme interest, and not the less so because of the difficulties which surround the problem.

It should be clearly borne in mind that this is not a case of some new mystery being evolved by adherents of the Baconian theory, for the mystery already exists. There always has been a Marlowe problem, and it has never been solved. So scanty are the known facts of Marlowe's life, so meagre almost to the vanishing point is the documentary evidence for his authorship, that internal evidence is almost the sole refuge of editors and commentators. This in itself is a serious position, because, however valuable the argument from internal evidence may be in normal circumstances, its force is materially weakened when it becomes practically the sole foundation for establishing proof of authorship. In his edition of Marlowe's works, Cunningham writes : " During the six years which elapsed between his quitting Cambridge and his death, we know literally nothing of him except that he must have composed the works above enumerated." The word " must " is certainly not justifiable ; editors are far too apt to accept at its face value what appears to be presumptive evidence of authorship. In Tudor times this is a very unsafe proceeding. Only one

¹*The Age of Shakespeare*, p. 10.

of the works ascribed to Marlowe appeared during his lifetime, namely *Tamburlaine*, and that one was anonymous. It is evident, therefore, that his reputation is wholly posthumous, unless any of the works were attributed to him by popular report while he was yet alive. This makes the position even more serious. Not only so, but almost the only contemporary evidence to his authorship of *Tamburlaine* is an allusion by Gabriel Harvey in *A New Letter of Notable Contents*, September 15th, 1593, three months after Marlowe's decease ; and we have already seen that Harvey was quite familiar with the secret of Francis Bacon's authorship of the Spenser works, so that presumably he would also know the names of Bacon's other masks. His testimony accordingly does not help the orthodox theory. Mr. A. H. Bullen appears to recognize this when he remarks, "we have no decisive piece of external evidence to fix the authorship on Marlowe." The other citation commonly made is from the Prologue to *The Troublesome Raigne of King John*, 1591, generally considered as an early form of the Shakespearean play *King John*. But inasmuch as *The Troublesome Raigne* has frequently been attributed to Marlowe himself, the allusion to *Tamburlaine* in the prologue of this early play does not add much weight to the Marlovian case, and certainly not external weight.

In general, the accepted view of Marlowe is that from a literary standpoint he was the immediate precursor of Shakespeare, and that the latter owed much to his ill-fated predecessor. But it is far more than the ordinary indebtedness of one author to another, which is a common phenomenon. In the case of Marlowe and Shakespeare the resemblance is so close that it comes suspiciously near to identity. Indeed Mr. Bullen has gone so far as to avow frankly that "it is hard to distinguish between master and man," a remark which clearly testifies to the difficulties experienced by commentators in arriving at a solution of the problem. At different times Marlowe has been credited with part of *Titus Andronicus*, *The Taming of a Shrew* (not the Shakespeare play), *Edward III*, and 2 & 3 *Henry VI*. Swinburne even asserted that these last two were almost indubitably by Marlowe ; in fact, that this "can hardly be

now a matter of doubt among competent judges." It has also been argued that the interior play in *Hamlet* is precisely in the Marlowe vein, and on this internal evidence might be ascribed to him just as well as to Shakespeare.

This is all very interesting, and goes to show firstly that the evidence for Marlowe's authorship of works which *are* attributed to him is extremely weak, and secondly that there is a tendency to assign to him dramas of a Shakespearean character which have *not* hitherto been thought to be his, and which do not bear his name. In other words, as I said just now, there *is* a mystery about Marlowe and it has *not* been solved. This being so, the field is clearly open for other claimants to any or all of these works, and so the Baconian theory is at least entitled to a hearing. So far, very little investigation has been carried out in this direction, though all Marlowe students would do well to examine *Shakespeare Studies in Baconian Light* (London : Sampson Low, 1903) by the late Dr. R. M. Theobald, M.A. ; a careful and scholarly work, one chapter of which contains a critical analysis of Marlowe's *Edward II*.

Now let us turn to the works themselves and see what information can be gathered there. And first as to *Tamburlaine*. The earliest known edition of this is dated 1590, though the play cannot have been written later than 1587. Of this 1590 edition the only copy in this country is at the Bodleian Library, and there is one other copy in the Huntington Library in America. By the courtesy of the librarian in charge of the latter I have been able to collate the Title-page and Prologue of that copy with the one at the Bodleian. As I suspected from the appearance of the Bodleian copy, the final "e" of the word "Shephearde" has been lost in the process of repairing the title-page, and naturally this would make all the difference where these numerical ciphers are concerned.

In some works of this period, one finds the old gothic type surviving, and in this instance we have both roman and italic types in addition. If, as I believe, Francis Bacon was the true author of the writings ascribed to Marlowe, then this title-page and the other important pages in the volume

Tamburlaine

the Great.

Who, from a Scythian Shepheard

by his rare and woonderfull Conquests

Became a most puissant and mighty Monarque.

And (for his tyranny, and terrour in Warre) was tearmed,

The Scourge of God.

Deuided into two Tragicall Discourses, as they were sundrie times

**shewed upon Stages in the Citie
of London**

**By the right Honourable the Lord
Admyrall, his seruantes**

Now first, and newlie published.



LONDON

Printed by Richard Ihones : at the signe
of the Rose and Crowne neere Holborne Bridge. 1590.

would be carefully planned by him. Therefore we must accept the facts as we find them and deal with this page on the usual lines. The chief difference, of course, is that here we have six totals instead of the usual four, which naturally facilitates the arrangement of signatures, if these are designed, and increases the probabilities of finding chance ones for those who believe that they happen accidentally. The results are :

Page excluding printer's imprint

G.L. 119 = Fr. Bacon (R)

I.L. 52 = Greene (S)

+R.W. 32

84 = Spenser (R) and Peele (R)

R.L. 162

+I.L. 52

214 = Christopher Marlowe (S)

R.L. 162

+G.W. 25

187 = Prince of Wales (R)

R.W. 32

+I.W. 9

41 = Peele (S)

Whole page

G.W.	30	R.W.	43
+ I.W.	9	+ I.W.	9
39 = F. Bacon (S)		52 = Greene (S)	

G.L. 138 = Prince of Wales (S)

G.L.	138
+ G.W.	30
168 = Fra. Rosie Cross (R)	

I think there is little doubt, too, that the following are intended :

First six lines . .	R.L. 56 = Fr. Bacon (S)
Printer's imprint	R.L. 56 = Fr. Bacon (S)

It may even be that Mr. Jones obligingly added an aspirate to his name to accommodate cipher requirements ! Though I have seen this form of the name elsewhere. It is an interesting but difficult point to decide how far, if at all, the printers and publishers of those days were entrusted with Francis Bacon's secrets. At present I will not hazard a definite opinion. But I am tolerably certain that later in his life, and certainly after his death, these things were revealed to the inner circles of those trades. For one thing it is highly probable that the Rosicrucian Fraternity owned printing presses from which many excellent books of religious or educational value were issued.

Formerly I was doubtful how to treat words printed partly in one type and partly in another. But I have now decided that Bacon intended such hybrid words to be omitted from a count of *words*, but included in a count of *letters*, as no ambiguity arises in the latter case. The word "*Discourses*" in this title-page is an example.

After the title-page, we look at the Address to the Reader, a usual place for concealing cipher information. Here is the first page.

To the Gentlemen Readers:
and others that take pleasure
in reading Histories.

Gentlemen, and curteous Readers whosoever: I haue here published in print for your sakes, the two tragical Discourses of the Scythian Shepheard, **Tamburlaine** that became so great a Conquerour, and so mightie a Monarque: My hope is, that they wil be now no lesse acceptable unto you to read after your serious affaires and studies, then they haue bene (lately) delightfull for many of you to see, when the same were showed in London upon stages: I haue (purposely) omitted and left out some fond and frivolous Iestures, digressing (and in my poore opinion) far vnmeet for the matter, which I thought, might seeme more tedious vnto the wise, than any way els to be regarded, though (happly) they haue bene of some vaine cõceited fondlings greatly gaped at, what times they were shewed upon the stage in their graced deformities: neuertheles now, to be mixtured in print with such matter of worth, it would
prooue

A 2

Excluding the hybrid word in the heading, this page gives us the following:

Text only

R.W. 154
—G.L. 11

143 = F. Bacon (K) and Spenser (K)

Whole page

$$\begin{array}{rcl}
 \text{R.W.} & 160 & = \text{Fr. Bacon (K)} \\
 + \text{G.L.} & 40 & \\
 \hline
 & 200 & = \text{Francis Bacon (R)} \\
 \hline
 \end{array}$$

Also, the first three lines, which are inset to accommodate the large initial G, contain 98 letters = Greene (R).

This Address is continued on the next page.

To the Reader

R.W. 100 { prooue a great disgrace to so honorable & state-
ly a historie : Great folly were it in me to com-
mend unto your wisdomes, either the elo-
quence of the Authour that writ them, or the
worthinesse of the matter it selfe ; I therefore
leaue vnto your learned censures, both the one
and the other, and my selfe the poore printer of
them vnto your most curteous and fauorable
protection : which if you vouchsafe to accept,
you shall euermore binde mee to imploy what
trauell and service I can, to the aduancing and
pleasuring of your excellent degree.

Yours, most humble at com-)

maundement,

R.I. Printer)

R.L.

39

The inclusion or exclusion of the running title on the last page, as also that of the word "Finis," seems to have been optional. Very often results are shown both with and without these words. Here the running title is excluded, and it will be seen how neatly Francis Bacon indicates that he himself is masquerading under the cloak of Mr. Richard Ihones. I need not interpret the numbers 100 and 39.

After a careful examination of the first page of this play, I believe that the cipher evidence is hidden in the Prologue, which runs as follows :

From iygging vaines of riming mother wits
 And such conceits as clownage keepes in pay,
 Weele lead you to the stately tent of War
 Where you shall heare the Scythian **Tamburlaine**:
 Threatning the world with high astounding tearms
 And scourging kingdoms with his cōquering sword
 View but his picture in this tragicke glasse,
 And then applaud his fortunes as you please.

The first thing one notices about this prologue is the

F^R_A

giving a hint of the commencement of "Francis Bacon." One such case would not carry weight, but there are several similar and well-known ones. The *first* sonnet in the 1609 edition of Shakespeare's Sonnets begins

F^{Rom}_{That}

The *first* stanza of *A Lovers Complaint* has

F^{Rom off}_{A plaintifull}

while the *first* stanza of *Lucrece* has

F^{Rom}_{Borne}

suggesting "Fr. Bacon."

On the theory that Francis Bacon was the elder son of Queen Elizabeth by Robert Dudley, afterwards Earl of Leicester, I believe there is significance in the fact that in all these cases the word "From" is used ; the reason being that "From" (R) = Tudor (R), thus conveying a subtle hint of his royal birth.

Next I find that if we consider the three inset lines further evidence, as so often happens, is hidden there. Thus : the last words on the first three lines, i.e., those which are inset, are :

“ wits ” (S) = 67 = Francis (S)

“ pay ” (S) = 39 = F. Bacon (S)

“ War ” (S) = 39 = F. Bacon (S)

while, as though to confirm this, we have a miniature marginal acrostic running upwards on the initial letters of these three lines (excluding the large F) again showing W A R. And finally the third line contains 33 letters. In the sixth line we see the abbreviation “ cōquering.” One must of course assume that the author revised a printer’s proof, and therefore passed this. Whether he originally planned it thus, or adapted his cipher to the printer, does not matter. But the point is that, if the Rosicrucian Fraternity were already in existence in some form at this early date, as seems likely, we should have in this prologue evidence that the author was a member of that Brotherhood. Thus,

$$\begin{array}{r} \text{R.L. } 288 \\ -\text{G.W. } 1 \\ \hline 287 = \text{Fra. Rosie Cross (K)} \\ \hline \end{array}$$

the signature which is found so frequently in later years.

It is worthy of note that the part of the running title on the right hand pages of the volume is “the Scythian Shepherd” So that there is probably significance in the fact that

“ the Scythian ” (K) = 282 Francis Bacon (K)

“ Shepherd ” (S) = 81 = Marlowe (S)

The last page of the whole volume contains the following :

Excluding “ FINIS ”
R.L. 56 = Fr. Bacon (S)

Including FINIS

R.L. 61	G.W. 217
—R.W. 9	—R.L. 61
52 = Greene (S)	156 = Greene (K)

Including also running title

R.L. 81 = Marlowe (S)
+ R.W. 13
94 = Marlowe (K)

Naturally Bacon would not show many "Marlowe" signatures on a book ostensibly written by this man, but in combination with his own, there was no harm in indicating Marlowe as one of his masks. And he does so very deftly. Notice too the double "Greene" signature, as though to confirm the fact that this was intentional.

Concluding paragraph

First line 33 letters = Bacon (S)

also

G.L. 186
+ R.W. 1
187 = Prince of Wales (R)

As the second or 1592 edition of *Tamburlaine* was from the same printer as the first, there would probably be no difficulty in controlling the typography of this, if the author wished; and there are abundant signs that he did so. Here is the title-page.

Tamburlaine

the Great

*Who, from a Scythian Shepherd,
by his rare and wonderfull Conquestes be-
came a most puissant and mightie
Mornarch :*

And (for his tyrannie, and terrour in warre)
was tearmed

THE SCOURGE OF GOD.

The first part of the two Tragicall dis-
courses, as they were sundrie times most
stately shewed vpon Stages in the
Citie of London

*By the right honorable the Lord Admirall
his seruantes.*

Now newly published



Printed by *Richard Iones*, dwelling at the signe of
the Rose and Crowne neere Holborne
Bridge. 1592.

It will be seen that the whole page has been completely re-set, no gothic type being used, and the spelling, as well as the wording, changed in many ways. From this page we obtain :

Upper section

$$\begin{array}{r} \text{I.L. } 147 \\ - \text{I.W. } 28 \\ \hline \end{array}$$

$$119 = \text{Fr. Bacon (R)}$$

$$\begin{array}{r} \text{I.L. } 147 \\ + \text{R.W. } 40 \\ \hline \end{array}$$

$$187 = \text{Prince of Wales (R)}$$

Printer's imprint

$$\begin{array}{r} \text{R.L. } 64 \\ - \text{I.L. } 12 \\ \hline \end{array}$$

$$52 = \text{Greene (S)}$$

Whole page

$$\text{I.L. } 159 = \text{Francis Tudor (R)}$$

The only point of ambiguity on this page is the word "Mornarch." Although, contrary to popular opinion, Francis Bacon was frequently inaccurate in his work, often quoting from memory and giving the substance rather than the exact words, and in other ways showing that he poured out the immense stores of his learning lavishly, but not always carefully, yet he was too good a classical scholar not to know that "Mornarch" is an etymological blunder. The question then arises, was this a misprint, or was it allowed to pass? I have so often found that even apparent misprints were really intentional where Bacon is concerned, that I hesitate to decide definitely. If this word were corrected by omitting the first "r," none of the cipher

evidence above shown would be affected. But if the word remains as it is, then we get an additional signature on the whole page, as under :

$$\begin{array}{r}
 \text{R.L. } 259 \\
 - \text{I.L. } 159 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Knowing Bacon's amazing ingenuity and the way in which he seized upon and utilized every kind of material for the purposes of his work, it is not impossible that he deliberately left this word, perhaps as a challenge to decipherers, thinking that they would notice this seeming blunder and try to ascertain the reason for it. On the other hand, the simpler explanation is that for once he overlooked a printer's error. I leave my readers to choose for themselves which alternative they prefer.

Passing on to the Address to the Reader, it is instructive to observe that fresh cipher evidence has been planned here too. I give the opening lines only.

G	Entlemen, and courteous Readers whosoever : I haue here published in print for your sakes the two tragicall Discourses of	R.L. 100
--	--	---

the Scythian Shepheard *Tamburlaine*, that

Here, the block of letterpress opposite the initial G contains exactly 100 letters. Also, the print is so arranged that "the Scythian" comes just beneath the boundary of this G ; and, as already noted, these two words (K) = Francis Bacon (K). The remainder of the page shows :

$$\begin{array}{r}
 \text{R.W. } 127 \\
 + \text{I.L. } 11 \\
 \hline
 138 = \text{Prince of Wales (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.W. } 127 \\
 - \text{I.W. } \quad 1 \\
 \hline
 126 = \text{Robert Greene (S)} \\
 \hline
 \end{array}$$

The second page of this Address is very adroitly constructed. Excluding the running title, we have :

$$\begin{array}{rcl}
 \text{R.W. } 133 = \text{Marlowe} & & \\
 + \quad 5 \quad (\text{K}) & \text{"Your most humble at} & \\
 \hline & \text{commaundement,} & \\
 138 = \text{Prince of} & & \left. \begin{array}{l} \text{L } 39 \\ = \\ \text{F. Bacon} \\ (\text{S}) \end{array} \right\} \\
 \text{Wales (S)} & & \\
 + \quad 3 & \text{R.I. Printer."} & \\
 \hline & & \\
 141 = \text{Francis Tudor (S)} & & \\
 \hline & &
 \end{array}$$

In the prologue, the only difference in spelling is that "conquering" is not abbreviated, and that we have "Kingdomes" instead of "Kingdoms." But those two tiny changes are all that were needed in order to give a fresh and interesting signature, as under :

$$\begin{array}{r}
 \text{R.L. } 290 \\
 - \text{G.L. } \quad 11 \\
 \hline
 279 = \text{Edmund Spenser (K)} \\
 \hline
 \end{array}$$

The last page of this volume shows :

Including FINIS

$$\begin{array}{r}
 \text{R.L. } 87 \\
 + \text{R.W. } 13 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Excluding FINIS

$$\begin{array}{r}
 \text{R.L.} \quad 82 \\
 + \text{R.W.} \quad 12 \\
 \hline
 94 = \text{Marlowe (R)} \\
 \hline
 \end{array}$$

The final paragraph has :

$$\begin{array}{r}
 \text{G.L.} \quad 186 \\
 + \text{R.W.} \quad 1 \\
 \hline
 187 = \text{Prince of Wales (R)} \\
 \hline
 \end{array}$$

So much for the evidence in *Tamburlaine*.

We now turn to *Doctor Faustus*. As regards this play, there is a reference of doubtful reliability in Henslowe's Diary, 1594 ; but apart from this, we only know that the play was entered on the Stationers' Register on January 7th, 1601, that the earliest quarto yet discovered is dated 1604, that slight additions were made to this in the quarto of 1609, and very extensive ones in that of 1616. Indeed, in this latter case the alterations almost amount to re-writing the play and enlarging it to nearly half as much again as its original size. How is this to be accounted for, seeing that the reputed author had then been dead some 23 years? Here is what Mr. A. H. Bullen says : " But the editors are agreed that the additions found in the 1616 edition are in no instance to be ascribed to Marlowe. My own opinion is, that the new comic scenes and the bulk of the additional matter are certainly not his; but I hold at the same time that the 1616 edition gives us occasionally the author's revised text or restores passages that had been omitted in the first edition." (Vol.I, p. xxx.) I fear that, with every desire to be judicial the editors have been unconsciously influenced by the logic of facts against the Marlowe theory ; for although it is conceivable that a theatre company might have made alterations to their original manuscript, or even that Mar

lowe might have revised his work before his death, it is not conceivable that what practically amounts to a new play should have remained in hiding for twenty-three years and then suddenly have appeared under the name of that deceased author, without a word of explanation. Therefore editors are driven to conclude that some other hand or hands were responsible for these extensive additions. But after all, this is purely conjectural ; there is not the slightest evidence that any given playwright of the period re-wrote the play. No editor's name appears on these later editions, nor is the least explanation given in any Address to the Reader ; nor is there any reference to the discovery of a manuscript revised and re-written by the first author.

It is further to be observed that according to general opinion Marlowe was destitute of humour. Hence the need for ascribing the comic scenes to another hand. But this opinion was not shared by at least one distinguished critic, namely Swinburne. On the Baconian theory, it is of course quite easy to suppose that the whole play might have been revised ; and in his case no explanation is needed for the comic element. Moreover, one always has to bear in mind that a certain amount of comic or even vulgar padding was often necessary in those days, in order to secure any degree of popularity for a play. I note, too, that *Faustus* was entered in the Stationers' Register on January 7th, 1601 ; and although we cannot be quite certain that the 1604 edition was actually the first one, yet the delay of three years in its appearance might well be accounted for by the fact that Francis Bacon was then passing through one of the most distressing times of his life. His brother Anthony died in 1601, his foster mother Lady Anne Bacon became gradually demented ; and in addition there was the terrible tragedy of Essex. The 1604 quarto may represent the drama as originally conceived, and after a period of twelve years, it might easily re-appear in a very different form, since Bacon made a habit of continually revising his work.

We may also note that in the 1616 edition there are anachronisms, such as " Bruno led in chains," a reference which could not possibly have been made by Marlowe, since the events connected with Bruno and his final martyrdom

at the stake were long after Marlowe's death. One is almost tempted to speculate whether Bacon purposely inserted this as a challenge on the question of authorship. Altogether, then, the difficulties in regard to *Doctor Faustus* still remain ; on the orthodox theory, they have *not* been explained. The field is therefore open for other claimants besides Marlowe.

Let us now see whether cipher investigations can throw any light on the problem. Here is the very simple title-page of the 1604 quarto.

THE TRAGICALL

History of D. Faustus.

*As it hath bene Acted by the Right
Honorable the Earle of Nottingham his servants.*

Written by Ch. Marl.



L O N D O N

Printed by V.S. for Thomas Bushell 1604.

Actually, as will be seen, this title-page does not attribute the work unequivocally to Christopher Marlowe, though naturally it suggests that person. The cipher evidence is as follows :

Ex Printer's Imprint

I.L. 67
—I.W. 15

—
52 = Greene (S)
—

Printer's Imprint alone

R.L. 33 = Bacon (S)

+ R.W. 8

—

41 = Peele (S)

—

Whole page

R.W. 18

+ I.W. 15

—

33 = Bacon (S)

—

R.L. 77

+ I.W. 15

—

92 = Bacon (R)

—

As there is no Dedication, nor any Address to the Reader, we turn to the first page of the drama.

The tragicall Historie of Doctor Faustus



Enter Chorus

Not marching now in fields of Thrasimene
 Where Mars did mate the Carthaginians,
 Nor sporting in the dalliance of loue,
 In courts of Kings where state is ouerturnd
 Nor in the pompe of prowde audacious deedes
 Intends our Muse to daunt his heauenly verse :
 Onely this (Gentlemen) we must performe,
 The forme of Faustus fortunes good or bad
 To patient Iudgements we appeale our plauds,
 And speake for Faustus in his infancie :
 Now is he borne, his parents base of stocke,
 In Germany, within a towne called Rhodes :
 Of riper yeeres to Wertenberg he went,
 Whereas his kinsmen chiefly brought him up
 So soone hee profites in Diuinitie,
 The fruitfull plot of Scholerisme grac't
 That shortly he was grac't with Doctors name
 Excelling all, whose sweete delight disputes
 In heauenly matters of Theologie.
 Till swolne with cunning of a selfe conceit
 His waxen wings did mount above his reach,
 And melting beauens conspirde his ouertbrow.
 For falling to a diuelish exercise,
 And glutted more with learnings golden gifts

This page gives us :

Text only

G.W. 160 = Fr. Bacon (K)

Whole page

G.W. 160
+ R.W. 16

176 = W. Shakespeare (R)

— & Edmund Spenser (R)

First line

G.L. & R.L. 33 = Bacon (S)

(omitting, as usual, the large initial letter.)

The last page where also one expects to find evidence,
is given below.

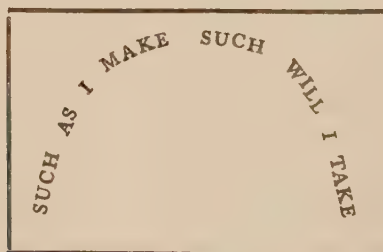
Doctor Faustus

Oh soule, be changed into little water drops,
 And fal into the Ocean, nere be found:
 My God, my God, look not so fierce on me: *Enter Devils*
 Adders, and Serpents, let me breathe a while :
 Ugly bell gape not, come not Lucifer,
 Ile burne my bookes, ab Mephastophilis. *exeunt with him*

Enter Chorus

Cut is the branch that might haue grown ful straight,
 And burned is Apolloes Laurel bough,
 That sometimes grew within this learned man :
 Faustus is gone, regard his hellish fall,
 Whose fiendful fortune may exhort the wise
 Onely to wonder at unlawful things,
 Whose deepenesse doth intise such forward wits.
 To practise more than heauenly power permits.

Terminat hora diem, Terminat Author opus.



The results on this page are as under :

Page to end of Chorus

G.W. 99	I.L. 28
—R.W. 7	+I.W. 5
92 = Bacon (R)	33 = Bacon (S)

G.L. 272
+ R.W. 7

279 = Edmund Spenser (K)

Chorus only

G.L. 272
+ R.L. 15

287 = Fra. Rosie Cross (K)

Whole page

G.L. 437
— I.W. 11

426 = Francis Bacon Knight (K)

Seeing that Bacon was knighted in 1603, this last signature is especially appropriate. One might have expected that with three kinds of type, and thus six totals available, instead of the usual four (or often three), many signatures would have resulted. I think the evidence of this page is that they do not happen quite so easily as might be imagined; at any rate not just the most suitable and significant ones. Here, we have, in addition to these, the sigil of the Rosicrucian Fraternity at the close of this important work.

Now let us turn to the 1616 edition and see what that will tell us. Following is the title-page.

The Tragical History

of the Life and Death

of *Doctor Faustus*.

Written by *Ch. Mar.*



(ENGRAVING)

L O N D O N

Printed for *John Wright*, and are to be sold at his shop
without Newgate at the signe of the
Bible. 1616.

As already pointed out, some of the minor works of Edmund Spenser showed on their title-pages the absurd abbreviation "Ed.Sp.," because, as I believe, "Sp." (S) = 33 = Bacon (S). So on these two editions of *Faustus* the name of the ostensible author is printed in the one case as "Ch. Marl." and in the other as "Ch. Mar." It is quite in keeping with the nature of all this cipher word play to suggest that in these two instances the reason was that "Ch. Marl." (S) = 52 = Greene (S), while "Ch. Mar." (S) = 41 = Peele (S).

The ordinary evidence on this title-page is :

$$\begin{array}{r} \text{R.L. } 114 \\ + \text{R.W. } 29 \\ \hline 143 = \text{F. Bacon (K) and Spenser (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L. } 34 \\ + \text{I.W. } 7 \\ \hline 41 = \text{Peele (S)} \\ \hline \end{array}$$

First line of printer's imprint : R.L. 33 = Bacon (S)

Probably the following is also intended :

$$\begin{array}{r} \text{R.L. } 114 \\ - \text{R.W. } 29 \\ \hline 85 = \text{Fr. Bacon Kt. (S)} \\ \hline \end{array}$$

The first page of the play is as follows :

THE TRAGEDIE OF Doctor Faustus

Enter Chorus

Not marching in the fields of Thrasimen,
 Where Mars did mate the warlike Carthegens,
 Nor sporting in the dalliance of loue
 In courts of Kings, where state is ouer=turn'd
 Nor in the pompe of proud audacious deeds,
 Intends our Muse to vaunt his heauenly verse
 Onely this, Gentles : we must now performe
 The forme of Faustus fortunes, good or bad,
 And now to patient iudgements we appeale,
 And speake for Faustus in his infancie.
 Now is he borne, of parents base of stocke,
 In Germany, within a Town cal'd Rhodes :
 At riper yeares to Wittenberg he went,
 Whereas his kinsmen chiefly brought him up ;
 So much he profits in Diuinitie,
 That shortly he was grac'd with Doctors name
 Excelling all, and sweetly can dispute
 In th'heauenly matters of Theologie,
 Till swolne with cunning, of a selfe conceit,
 His waxen wings did mount aboue his reach,
 And melting, heauens conspir'd his ouer=throw :
 For falling to a diuellish exercise,
 And gluttet now with learnings golden gifts.
 He surfets upon cursed Necromancie :

A 2

Nothing

The cipher evidence on this page is as follows :

Including heading

$$\begin{array}{r} \text{G.W. } 162 \\ + \text{R.W. } 15 \\ \hline \end{array}$$

$$177 = \text{William Shakespeare (S)}$$

$$\begin{array}{r} \text{G.W. } 162 \\ + \text{R.L. } 97 \\ \hline \end{array}$$

$$259 = \text{Shakespeare (K)}$$

Excluding heading

$$\begin{array}{r} \text{G.W. } 162 \\ + \text{R.W. } 10 \\ \hline \end{array}$$

$$172 = \text{Shakespeare (K)}$$

$$\begin{array}{r} \text{G.W. } 162 \\ - \text{R.L. } 71 \\ \hline \end{array}$$

$$91 = \text{Spenser (S)}$$

$$\begin{array}{r} \text{R.L. } 71 \\ + \text{R.W. } 10 \\ \hline \end{array}$$

$$81 = \text{Marlowe (S)}$$

At first I thought there was no Bacon signature on this page, which would be unusual, in spite of the three "Shakespeare" ones ; but I find he has concealed it in the first four lines which are inset, thus :

$$\begin{array}{r} \text{G.L. } 112 \\ + \text{G.W. } 26 \\ \hline \end{array}$$

$$138 = \text{Prince of Wales (S)}$$

The last page is as follows :

The Tragickall Historie

3 The deuils whom Faustus seru'd haue torne him thus:
 For twixt the houres of twelve and one, me thought
 I heard him shreeke and call aloud for helpe:
 At which selfe time the house seem'd all on fire,
 With dreadfull horror of these damned fiends.
 2 Well Gentlemen, tho Faustus end be such
 As euery Christian heart laments to thinke on:
 Yet for he was a Scholler, once admired
 For wondrous knowledge in our Germane schooles,
 We'll giue his mangled limbs due buryall:
 And all the students clothed in mourning blacke,
 Shall waite upon his heauy funerall. Exeunt.

Enter Chorus

Cut is the branch that might haue grown full straight,
 And burned is Apollo's Lawrell bough,
 That some time grew within this learned man,
 Faustus is gone, regard his bellish fall,
 Whose fiendful fortune may exhort the wise
 Onely to wonder at unlawfull things:
 Whose deepnesse doth entice such forward wits,
 To practise more then heauenly power permits.

Terminat hora diem, Terminat Author opus.

FINIS

On this page we see :

Excluding running title

G.W.	149	= Edmund Spenser (S)
R.L.	86	
+ R.W.	14	
	100	= Francis Bacon (S)

Including running title

G.W. 149

+ R.W. 17

 166 = Francis Bacon Knight (S)

With regard to *The Jew of Malta*, generally considered as the foundation on which *The Merchant of Venice* was built, our chief difficulty is that, although there is a mention of the play in Henslowe's diary, and it was entered on the Stationers' Register on May 17th, 1594, to Nicholas Ling and Thomas Millington, yet no edition is known to exist earlier than that of 1633, forty years after Marlowe's death, and even after Bacon had passed away. Why this unaccountable delay? And by whose authority was the play then attributed to Marlowe? Had it been commonly attributed to him in previous years? The prefatory matter seems rather to suggest that, but in reality we are without guidance. Thomas Heywood, who writes the Address to the Reader, says nothing to elucidate the question of authorship, as we shall see.

Internal evidence shows a difference in style between the first two acts and the remaining portion. Hallam says that these two acts "are more vigorously conceived, both as to character and circumstance, than any other Elizabethan play, except those of Shakespeare"; while Bullen considers that the later portion could not possibly be Marlowe's. Even if we were to accept this latter verdict, the question still remains, who completed the play? In the case of *Hero and Leander* there is at least a plausible attempt at explanation when we find Chapman credited with the later portion of that poem; but with *The Jew* not a word to enlighten us. Probably, however, this is another case where editors are inclined to exaggerate the differences of style, because they are not considering Francis Bacon as a possible author, and so do not realize how this solution would simplify their problems. His style was so infinitely varied, and his habit of revising and altering all his work so characteristic, that inequalities of workmanship whether in different

dramas or in the several parts of one drama, are more easily understandable than with most authors. In any case, such inequalities are surely insufficient justification for rejecting the latter portion of *The Jew* as not being by the same hand as the two first acts ; and in general, I cannot help thinking that the modern tendency to dissect plays of this period and assign the various fragments to this or that writer is being carried too far.

Another consideration bearing on *The Jew* is this. It was pointed out by Rev. Walter Begley that *Tamburlaine*, *Doctor Faustus*, and *The Jew of Malta* form a notable trilogy, linked together in this way ; that the dominating idea running through *Tamburlaine* is lust for power ; that of *Faustus* lust for knowledge ; and that of *The Jew* lust for money. This rather suggests common authorship, though it does not affect the question of a possible dual authorship for *The Jew*. As to the reasons which delayed that publication until 1633, one can only surmise that after Francis Bacon had written *The Merchant of Venice*, a much more finished production, developing the episodes connected with the rich and avaricious Jew and making of Shylock a finer character study than Barabbas, his prototype in the earlier play, this early play fell somewhat into the background and so was never published during Bacon's lifetime. From the scanty facts available we cannot do more than assume that the play was originally attributed to Marlowe when it was first put on the stage. It may have been produced anonymously. We have no precise information one way or the other.

We will now examine the play itself and see what light that may shed on the problem.

The Famous
TRAGEDY
 OF
THE RICH IEVV
 OF *MALTA*
 AS IT WAS PLAYD
 BEFORE THE KING AND
 QUEENE, IN HIS MAJESTIES
 Theatre at *White-hall*, by her Majesties
 Servants at the *Cock-pit*

Written by CHRISTOPHER MARLO



LONDON

Printed by *I.B.* for *Nicholas Vavasour*, and are to be sold
 at his Shop in the Inner-Temple, neere the
 Church. 1633.

This title-page is contrived so as to show quite a considerable amount of information, as follows :

Upper Section

R.L.	121	
+ I.L.	39	= F. Bacon (S)
	160	= Fr. Bacon (K)

R.L. 121
+ R.W. 28

149 = Edmund Spenser (S)

Printer's Imprint

R.L. 65	R.W. 17
—I.L. 24	+ I.L. 24
41 = Peele (S)	41 = Peele (S)

Whole Page

R.W. 45
—I.W. 12

33 = Bacon (S)

R.L. 186
—R.W. 45

141 = Francis Tudor (S)

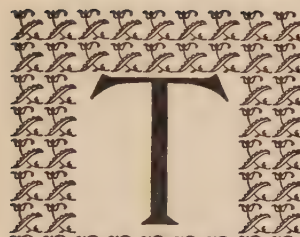
R.L. 186
—I.W. 12

174 = Robert Greene (R)

Notice how we are given a double allusion to Peele. Also that in addition to the familiar name "Bacon" we have the hint of his royal birth.

The dedication by Heywood runs as follows :

TO
MY WORTHY
FRIEND, M^r. THOMAS
HAMMON, OF GRAYES
INNE, &c.


 His play, composed by so worthy an Authour as Mr. *Marlo*; and the part of the Jew presented by so vnimitable an Actor as Mr. *Allin*, being in this latter Age commended to the Stage: As I vsher'd it unto the Court, and presented it to the Cock-pit, with these Prologues and Epilogues here inserted, so now being newly brought to the Presse, I was loath it should be published without the ornament of an Epistle; making choyce of you vnto whom to deuote it; then whom (of all those Gentlemen and acquaintance, within the compasse of my long knowledge) there is none more able to taxe

A 3

Ignorance

The Epistle Dedicatory

Ignorance, or attribute right to merit. Sir, you haue bin pleased to grace some of mine owne workes with your curteous patronage; I hope this will not be the worse accepted, because commended by me; ouer whom, none can clayme more power or privilege than your selfe. I had no better a New-yeares gift to present you with; receiue it therefore as a continuance of that inuiolate obliegement, by which, he rests still ingaged; who as he euer hath, shall alwayes remaine,

Tuissimus

THO. HEYVWOOD

*First page**Excluding heading*

$$\begin{array}{r}
 \text{R.W. } 105 \\
 - \text{I.W. } 2 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

Including heading

$$\begin{array}{r}
 \text{R.W. } 116 \\
 + \text{I.L. } 10 \\
 \hline
 126 = \text{Robert Greene (S)} \\
 \hline
 \end{array}$$

*Second page**The whole page*

$$\begin{array}{r}
 \text{R.W. } 84 = \text{Spenser (R) and Peele (R)} \\
 + \text{I.W. } 4 \\
 \hline
 88 = \text{Fr. St. Alban (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L. } 29 \\
 + \text{I.W. } 4 \\
 \hline
 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

Both pages

$$\begin{array}{r}
 \text{Text only} \quad \text{R.W. } 187 = \text{Prince of Wales (R)} \\
 \text{Signature} \quad + \text{R.W. } 2 \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 189 = \text{Wm. Shakespeare (R)} \\
 \text{Heading} \quad + \text{R.W. } 11 \\
 \hline
 200 = \text{Francis Bacon (R)} \\
 \hline
 \end{array}$$

This last is an exceedingly adroit piece of cipher work and can hardly be accidental. In fact, in this dedication alone Tom Heywood has managed to include a cipher allusion to Bacon, Viscount St. Alban, Shakespeare, Spenser, Peele and Greene, besides hinting at the author's royal descent. In other words he has conveyed all the essential information. And the significant thing is that out of Bacon's five chief masks he has named four, the one omitted being Marlowe. Clearly this was because the volume in question is ostensibly by Marlowe and so it would not be wise to give his name, or at any rate only very sparingly. Does not this show intelligent planning rather than chance?

It is interesting to notice that Heywood was formerly the means of getting this play produced on the stage.

After the Dedication we are given the Prologue and Epilogue spoken at Court, as well as those which were spoken at the Cock-pit. Below is the page containing the former.

The Prologue spoken at Court

G*Racious and Great, that we so boldly dare,
(Mongst other Playes that now in fashion are)
To present this ; writ many yeares agone,
And in that Age, thought second unto none ;
We humbly crave your pardon : we pursue
The story of a rich and famous Jew
Who liv'd in Malta : you shall find him still,
In all his proiects, a sound Macheuill ;
And that's his character : He that hath past
So many censures, is now come at last
To haue your princely Eares, grace you him ; then
You crowne the Action, and renowne the pen.*

Epilogue

I*T is our feare (dread soueraigne) we haue bin
Too tedious ; neither can't be lesse than sinne
To wrong your Princely patience : If we haue,
(Thus low deieted) we your pardon craue :
And if ought here offend your eare or sight,
We onely Act, and Speake, what others write.*

Here the cipher evidence is very good indeed.

Prologue

First line . . 33 letters = Bacon (S)

Opposite initial "G"

$$\begin{array}{r} \text{I.L. } 101 \\ + \text{I.W. } 23 \\ \hline 124 = \text{W. Shakespeare (S)} \\ \hline \end{array}$$

Prologue and heading

$$\begin{array}{r} \text{I.W. } 92 = \text{Bacon (R)} \\ + \text{R.W. } 8 \\ \hline 100 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 41 = \text{Peele (S)} \\ - \text{R.W. } 8 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.W. } 92 \\ - \text{R.W. } 8 \\ \hline 84 = \text{Peele (R) and Spenser (R)} \\ \hline \end{array}$$

Epilogue

including heading

$$\begin{array}{r} \text{I.L. } 208 \\ - \text{R.L. } 8 \\ \hline 200 = \text{Francis Bacon (R)} \\ \hline \end{array}$$

Whole Page

I.W.	142
—R.W.	9
	133 = Marlowe (K)

In case any reader wished to check my interpretation of this page, there is just one point which needs a word of explanation. Normally, words connected by an apostrophe count as two (especially if this is only done for the purposes of scansion in a poem). So in this Epilogue the word "can't" in the second line counts as two, since it is equivalent to "can it." On the other hand, the common forms "Tis," "that's," "what's," "you'll," "we'll," etc. (i.e., parts of the verbs "to be" and "to have") seem to be considered as one, and therefore in the ninth line of this prologue "that's" has been taken as one word. Ambiguity does not often arise, and I think it is quite possible to be consistent.

We now come to the prologue at the Cock-pit.

The Prologue to the Stage at the Cocke-pit

*W*E know not how our Play may passe this Stage,
 But by the best of *Poets in that age
 The Malta Jew had being, and was made ;
 And He, then by the best of *Actors play'd ;
 In Hero and Leander, one did gaine
 A lasting memorie: in Tamberlaine,
 This Jew, with others many: th'other wan
 The Attribute of peerelesse, being a man
 Whom we may ranke with (doing no one wrong)
 Proteus for shapes, and Roscius for a tongue,
 So could he speake, so vary ; nor is't hate
 To merit : in* him who doth personate
 Our Jew this day, nor is it his ambition
 To exceed, or equall, being of condition
 More modest ; this is all that he intends,
 (And that too, at the urgency of some friends)
 To proue his best, and if none here gaine-say it,
 The part he hath studied, and intends to play it.

Epilogue

*I*N Graving with Pigmalion to contend ;
 Or Painting, with Apelles ; doubtlesse the end
 Must be disgrace : our Actor did not so,
 He onely aym'd to goe, but not out-goe.
 Nor thinke that this day any prize was plaid,
 Here were no betts at all, no wagers laid ;
 All the ambition that his mind doth swell,
 Is but to heare from you, (by me) 'twas well.

Here again the cipher evidence is very good.

Prologue

Opposite initial "W"

$$\begin{array}{r} \text{I.L. } 84 = \text{Spenser (R) and Peele (R)} \\ + \text{R.L. } 8 \\ \hline \end{array}$$

$$\begin{array}{r} 92 = \text{Bacon (R)} \\ \hline \end{array}$$

Excluding heading

$$\begin{array}{r} \text{I.W. } 140 \\ + \text{R.W. } 9 \\ \hline \end{array}$$

$$\begin{array}{r} 149 = \text{Edmund Spenser (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 50 \\ - \text{R.W. } 9 \\ \hline \end{array}$$

$$\begin{array}{r} 41 = \text{Peele (S)} \\ \hline \end{array}$$

Including heading

$$\begin{array}{r} \text{I.W. } 140 \\ - \text{R.L. } 84 \\ \hline \end{array}$$

$$\begin{array}{r} 56 = \text{Fr. Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.W. } 140 \\ + \text{R.W. } 17 \\ \hline \end{array}$$

$$\begin{array}{r} 157 = \text{Fra. Rosie Cross (S)} \\ \hline \end{array}$$

Epilogue.

$$\begin{array}{r} \text{I.W. } 63 \\ - \text{R.L. } 24 \\ \hline \end{array}$$

$$\begin{array}{r} 39 = \text{F. Bacon (S)} \\ \hline \end{array}$$

Whole page

R.L. 108

—R.W. 20

88 = Fr. St. Alban (S)

It was probably wise on the part of those who published this volume to give mostly the old familiar "Bacon" signatures, and only occasionally a "St. Alban" one, since by far the greater part of the pseudonymous writings of the author had appeared when he was still known by the former name.

Turning now to the first page of the play, the text is as follows :

THE IEW OF MALTA

~~XXX~~ Lbeit the world thinke *Macheuill* is dead
~~XXA~~ Yet was his soule but flowne beyond the *Alpes*,
~~XXX~~ And now the *Guize* is dead, is come from *France*
 To view this land, and frolicke with his friends.
 To some perhaps my name is odious,
 But such as loue me, gard me from their tongues,
 And let them know that I am *Macheuill*,
 And weigh not men, and therefore not mens words :
 Admir'd I am of those that hate me most.
 Though some speake openly against my bookes
 Yet will they reade me, and thereby attaine
 To *Peters* Chayre : And when they cast me off ;
 Are poyson'd by my climbing followers.
 I count Religion but a childish Toy,
 And hold there is no sinne but Ignorance.
 Birds of the Aire will tell of murders past ;
 I am asham'd to heare such fooleries ;
 Many will talke of Title to a Crowne.
 What right had *Cæsar* to the Empire ?
 Might first made Kings, and Lawes were then most sure
 When like the *Drancus* they were writ in blood.

B

Hence

Here "the *Drancus*" is rather puzzling, since the context would suggest that the speaker is referring to the laws of Draco. It might be a misprint for "Draco's." But the cipher evidence is not affected, whatever the spelling may be.

Excluding heading

$$\begin{array}{r} \text{R.W. } 165 \\ + \text{I.W. } 9 \\ \hline 174 = \text{Robert Greene (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 165 \\ - \text{I.W. } 9 \\ \hline 156 = \text{Greene (K)} \\ \hline \end{array}$$

Including heading

$$\begin{array}{r} \text{R.W. } 169 \\ - \text{I.W. } 9 \\ \hline 160 = \text{Fr. Bacon (K)} \\ \hline \end{array}$$

Also : first full-length line . . . R.L. 39 = F. Bacon (S)
The last page of the volume is given below.

The Jew of Malta

Gov. Nay, *Selim*, stay, for since we haue thee here,
We will not let thee part so suddenly :
Besides, if we should let thee goe, all's one,
For with thy Gallyes couldst thou not get hence,
Without fresh men to rigge and furnish them.

Caly. Tush, *Gouernor*, take thou no care for that,
My men are all aboard,
And doe attend my coming there by this.

Gov. Why hardst thou not the trumpet sound a charge ?

Caly. Yes, what of that ?

Gov. Why then the house was fir'd.
Blowne up, and all thy souldiers massacred.

Caly. Oh monstrous treason !

Gov. A *Jewes* curtesie :
For he that did by treason worke our fall,
By treason hath deliuered thee to us :
Know therefore, till thy father hath made good
The ruines done to *Malta* and to vs,
Thou canst not part : for *Malta* shall be freed
Or *Selim* ne're returne to *Ottamen*.

Caly. Nay rather, Christians, let me goe to Turkey,
In person there to meditate your peace ;
To keepe me here will nought aduantage you.

Gov. Content thee, *Calymath*, here thou must stay,
And liue in *Malta* prisoner ; for come call the world
To rescue thee, so will we guard us now,
As sooner shall they drinke the Ocean dry,
Then conquer *Malta*, or endanger vs.
So march away, and let due praise be giuen
Neither to Fate nor Fortune, but to Heauen.

FINIS

At first I was inclined to think that the cipher evidence on this page was against Bacon's authorship, and was wondering whether Heywood did this intentionally in order to indicate that the latter portion of the play was by another hand. But a closer examination will, I believe, confirm the

fact that Bacon was responsible for the whole. On this last page, the evidence is contained in the final paragraph, thus :

$$\begin{array}{r} \text{R.W. } 54 \\ - \text{I.L. } 21 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 217 \\ - \text{R.W. } 54 \\ \hline 271 = \text{Francis Tudor (K)} \\ \hline \end{array}$$

What made me hesitate was that the page as a whole gives no Bacon signature, while if we include "*FINIS*," we have I.L. 81 = Marlowe (S), and if the running title is intended to be included as well, we should have I.L. 94 = Marlowe (R). But I do not think this by itself is strong enough to create any difficulty.

There is one little point which is sufficiently interesting to deserve mention. In Act IV, Scene 1, occurs one of those curious Baconian hints which we see from time to time in his various works. It is this:

Ith. Nay. Mr. be rul'd by me a little ; so let him leane Vpon his staffe ; excellent, he stands as if he were begging of Bacon.

$$\begin{array}{r} \text{R.L. } 89 \\ + \text{I.L. } 3 \\ \hline 92 = \text{Bacon (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 89 \\ - \text{I.W. } 1 \\ \hline 88 = \text{Fr. St. Alban (S)} \\ \hline \end{array}$$

Since "Bacon" is spelt with a capital "B," one feels inclined to take notice of it, especially as the remark seems rather to be dragged in. Also, for what it is worth, this occurs in the latter portion of the play, not in either of the two first Acts. I see that Mr. C. F. Tucker Brooke in his edition of the works (Oxford, 1910) attributes the entire play to Marlowe.

As regards *Edward II*, this was entered on the Stationers' Register on July 6th, 1593, only a few weeks after Marlowe's death, and it appeared in octavo form in 1594. There was also a quarto edition in 1598. I have only been able to examine this latter, and do not believe that it was issued under the supervision of Francis Bacon, since I cannot find the usual cipher evidence. Probably some authentic edition was printed, but no copies have survived. However, I think it will be agreed that this play was by the same hand as that which wrote *Tamburlaine* and *Faustus*. I do not think Bacon supervised the production of the sole surviving editions of the two minor plays, *The Tragedy of Dido* and *The Massacre at Paris*.

The only other work of importance assigned to Marlowe is the famous poem of *Hero and Leander*; and this presents a very curious problem. It was licensed on September 28th, 1593, not long after the death of Marlowe, to a certain John Wolf; but, so far as we know, he did not publish it, and nothing more was heard of it until 1598, when Edward Blount put forth two sestiyads only, which were represented as an unfinished work by Marlowe. But in this very same year, Paul Linley published what purported to be the completed poem, the last four sestiyads being ostensibly contributed by George Chapman. This edition had a dedication to Sir Thomas Walsingham signed "E.B.," which looks rather like Edward Blount. But the remarkable thing is that little difference in style can be discovered between the two portions, though some critics consider that there is a falling off in the last four sestiyads from the high level of the two first ones. And there is more diffuseness and tendency to digression. Nevertheless, if Chapman's name had never appeared, and if the whole poem had been originally assigned to Marlowe, one may well doubt whether

any question of dual authorship would ever have been raised. Moreover, this second part is very unlike any of Chapman's other work. Of course that *may* be a tribute to his skill in trying to complete the poem in Marlovian style. But there certainly appears to be a situation which requires careful examination before we accept the obvious and outward solution, especially as there is much evidence pointing the other way.

I think it will be better if we now examine this poem somewhat in detail before discussing the pros and cons of authorship further. We shall then be able to appreciate the bearing of the evidence, whether from the ordinary standpoint or from cipher disclosures. The sole existing copy of the unfinished poem is now in a private library in America. I have only been able to see a facsimile of its title page, but this alone shows three Bacon signatures. Here is the title page of the completed poem :

HERO AND LEANDER:

Begun by *Christopher Marloe* ; and
finished by George Chapman.

Ut Nectar, Ingenium.



At London

Printed by *Felix Kingston*, for *Paule Linley*, and
are to be solde in *Paules Church-yard*, at the
signe of the *Blacke-beare*.

1 5 9 8 .

The ordinary cipher evidence on this page is :

Whole page

I.L. 75
+ R.W. 28

103 = Shakespeare (S)

R.L. 123
+ I.W. 13

136 = Wm. Shakespeare (S)
— and Bacon-Shakespeare (S) .

$$\begin{array}{r}
 \text{R.W.} \quad 28 \\
 + \text{I.W.} \quad 13 \\
 \hline
 41 = \text{Peele (S)} \\
 \hline
 \end{array}$$

Upper section.

$$\begin{array}{r}
 \text{R.L.} \quad 52 = \text{Greene (S)} \\
 - \text{R.W.} \quad 11 \\
 \hline
 41 = \text{Peele (S)} \\
 \hline
 \end{array}$$

Printer's imprint

$$\begin{array}{r}
 \text{R.L.} \quad 71 \\
 - \text{I.L.} \quad 32 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.L.} \quad 71 \\
 + \text{I.L.} \quad 32 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

First line has 33 letters = Bacon (S)

In addition to this, I think there is certainly intention in the choice of the Latin phrase, "Ut Nectar, Ingenium," since

$$\begin{array}{r}
 \text{Ut (S)} = 39 = \text{F. Bacon (S)} \\
 \text{Nectar (R)} = 92 = \text{Bacon (R)}
 \end{array}$$

a very appropriate application of the words.

The Dedication is as follows :

To the Right VVorshipfull, Sir Thomas Walsingham, Knight.

*S*ir, we thinke not our selves discharged of the duty we owe to our friend, when we haue brought the breathles bodie to the earth: for albeit the eye there taketh his euer farewell of that beloued obiect, yet the impression of the man that hath been deare vnto vs, liuing an after life in our memorie, there putteth us in minde of farther obsequies due vnto the deceased. And namely of the performance of whatsoever we may iudge shall make to his liuing credit, and to the effecting of his determinations preuented by the stroke of death. By these meditations (as by an intellectuall will) I suppose my selfe executor to the unhappily deceased author of this Poem, vpon whom knowing that in his life time you bestowed many kinde fauours, entertaining the parts of reckoning and worth which you found in him, with good countenance and liberall affection: I cannot but see so far into the will of him dead, that whatsoever issue of his braine

A 2

should

The Epistle Dedicatorie.

should chance to come abroad, that the first breath it should take might be the gentle aire of your liking: for since his selfe had been accustomed thereunto, it would proue more agreeable and thriuing to his right children, than any other foster countenance whatsoever. At this time seeing that this vnfinished Tragedy happens vnder my hands to be imprinted; of a double duty, the one to your selfe, the other to the diseased, I present the same to your most fauorable allowance, offering my vtmost selfe now and ever to be readie, at your VVorships disposing:

E.B.

The dedication of this poem to Sir Thomas Walsingham is natural, since Marlowe was in his employ for some time previous to his death. As regards cipher evidence, there is the following :

First page

$$\begin{array}{r} \text{I.W. } 168 = \text{Fra. Rosie Cross (R)} \\ - \text{R.W. } 8 \\ \hline \end{array}$$

$$\begin{array}{r} 160 = \text{Fr. Bacon (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.W. } 168 \\ + \text{R.W. } 8 \\ \hline \end{array}$$

$$\begin{array}{r} 176 = \text{Edmund Spenser (R)} \\ \hline \text{and W. Shakespeare (R)} \end{array}$$

$$\begin{array}{r} \text{I.W. } 168 \\ + \text{R.L. } 46 \\ \hline \end{array}$$

$$\begin{array}{r} 214 = \text{Christopher Marlowe (S)—not "Marloe"} \\ \hline \text{as printed on the title page.} \end{array}$$

Opposite the large initial "S" : I.L. 179 = George Peele (R)

Underneath this initial "S"

"the man that hath" (S) = 141 = Francis Tudor (S)
a very witty hint !

*Second page**Excluding signature*

$$\begin{array}{r} \text{I.W. } 97 \\ + \text{R.W. } 3 \\ \hline \end{array}$$

$$\begin{array}{r} 100 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

Including signature

$$\begin{array}{r}
 \text{I.W. } 97 \\
 - \text{R.W. } 5 \\
 \hline
 92 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

From this it becomes tolerably clear that the initials "E.B." are only a blind for F.B. In other words the dedication was written by Francis Bacon himself, masquerading as the publisher. On the title-page it looked as though Bacon were a little cautious in showing his own name, and preferred to give those of his masks instead. When we remember that in 1598 the name of Shakespeare appeared for the first time on any of the dramas (spelled "Shakespeare" on *Love's Labour's Lost*, but ever afterwards "Shakespeare") it is perhaps natural that this pseudonym should be uppermost in his mind at the time.

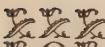
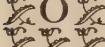
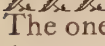
After the title-page and dedication, we come to the first page of the text, which is as follows :



Hero and Leander

THE ARGUMENT OF THE FIRST SESTYAD.

*Heros description and her Loues,
The Phane of Venus ; where he moues
His worthie Loue-suite, and attaines ;
Whose blisse the wrath of Fates restraines,
For Cupids grace to Mercurie,
Which tale the Author doth imple.*

 N *Hellespont* guiltie of True loues blood,
 N view and opposit, two citties stood,
 Seaborderers, disioin'd by *Neptunes* might:
 The one *Abydos*, the other *Sestos* hight.
 At *Sestos*, *Hero* dwelt ; *Hero* the faire,
 Whom young *Apollo* courted for her haire,
 And offred as a dower his burning throne,
 Where she should sit for men to gaze vpon.
 The outside of her garments were of lawne,
 The lining purple silke, with guilte starres drawne,
 Her wide sleeues greene, and bordered with a groue,
 Where *Venus* in her naked glory stroue,
 To please the carelesse and disdainfull eies
 Of proude *Adonis* that before her lies.

A 3

Her

Argument

Including its heading

I.L. 148
+ R.L. 52

200 = Francis Bacon (R)

$$\begin{array}{r}
 \text{I.L. } 148 \\
 - \text{R.W. } 10 \\
 \hline
 138 = \text{Prince of Wales (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L. } 148 \\
 - \text{R.L. } 52 = \text{Greene (S)} \\
 \hline
 96 = \text{George Peele (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.W. } 31 \\
 + \text{R.W. } 10 \\
 \hline
 41 = \text{Peele (S)} \\
 \hline
 \end{array}$$

Text of poem

$$\begin{array}{r}
 \text{R.W. } 93 \\
 + \text{I.W. } 10 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

Opposite large initial "O"

$$\begin{array}{r}
 \text{R.L. } 82 \\
 + \text{I.L. } 18 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Whole page

$$\begin{array}{r}
 \text{I.L. } 209 \\
 - \text{R.W. } 106 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

I.L. 209
—I.W. 41

168 = Fra. Rosie Cross (R)

I think it will be agreed that this page furnishes a remarkable display of signatures. It is in the last degree improbable that all this should have happened by chance ; and if not, then Francis Bacon planned it with great skill.

Now let us look at the last page of the Second Sestiad, that is to say the last page of the portion said to be written by Marlowe.

Hero and Leander.

And round about the chamber this false morne
Brought foorth the day before the day was borne.
So *Heroes* ruddie cheeke *Hero* betrayd,
And her all naked to his sight displayd,
Whence his admiring eyes more pleasure tooke
Than *Dis*, on heapes of gold fixing his looke.
By this *Apollos* golden harpe began
To sound foorth mysicke to the *Ocean*,
Which watchfull *Hesperus* no sooner heard,
But he the day bright-bearing Car prepar'd,
And ran before, as Harbenger of light,
And with his flaring beames mockt ougly night,
Till she o'recome with anguish, shame, and rage,
Hurld downe to hell her loathsome carriage.

The end of the second Sestiad.

Here the evidence is as follows :

Text only

I.L. 33 = Bacon (S)
+ I.W. 6

39 = F. Bacon (S)

R.W. 97

+ I.W. 6

 103 = Shakespeare (S)

R.W. 97

— I.W. 6

 91 = Spenser (S)

Whole page

I.L. 71

— I.W. 15

 56 = Fr. Bacon (S)

I think, too, that if we take the last eight lines, i.e., the final passage following the period after "looke," two more signatures were arranged thus :

Five lines R.L. 138 = Prince of Wales (S)

Final three lines R.L. 111 = Bacon (K)

I will now give the full text of Chapman's dedication of the remaining four sestiyads.

TO MY BEST ESTEEMED
AND WORTHELY HONORED
LADY, THE LADY WALSINGHAM,

one of the ladies of her Maiesties
Bed-chamber.

I Present your Ladiship with the last affections of the first two Louers that euer Muse shrinde in the Temple of Memorie ; being drawne by strange instigation to employ some of my serious time in so trifeling a subiect, which yet made the first Author, diuine Musæus, eternall. And were it not that wee must subiect our accounts of these common receiued conceits to seruile customs ; it goes much against my hand to signe that for a trifling subiect, on which more worthiness of soule hath been shewed, and weight of diuine wit, than can vouchsafe residence in the leaden grauities of any Mony-Monger ; in whose profession all serious subiects are concluded. But he that shuns trifles must shun the world ; out of whose reuerend heapes of substance and austeritie, I can, and will, ere long, single, or tumble out as brainles and passionate fooleries, as euer panted in the bosome of the most ridiculous Louer

The Epistle Dedicatorie.

Louer. Accept it therefore (good Madam) though as a trifle, yet as a serious argument of my affection : for to bee thought thankesfull for all free and honourable fauours, is a great summe of that riches my whole thrift intendeth.

Such vncourtly and sillie dispositions as mine, whose contentment hath other obiects than profit or glorie ; are as glad, simply for the naked merit of vertue, to honour such as aduance her, as others that are hired to commend with deepelest politike bountie.

It hath therefore adioynde much contentment to my desire of your true honour to heare men of desert in Court, adde to mine owne knowledge of your noble disposition, how gladly you doe your best to preferre their desires ; and haue as absolute respect to their meere good parts, as if they came perfumed and charmed with golden incitements. And this most sweet inclination, that flowes from the truth and eternitie of Nobles ; assure your Ladiship doth more suite your other Ornaments, and makes more to the aduancement of your Name, and happines of your proceedings, then if (like others) you displaid Ensignes of state and sowreness in your forehead, made smooth with nothing but sensualitie and presents.

This poore Dedication (in figure of the other vnitie betwixt Sir Thomas and your selfe) hath reioynd you with him, my honoured best friend, whose continuance of ancient
kindnes

The Epistle Dedicatorie

kindnes to my still-obscured estate, though it cannot encrease my loue to him, which hath euer been entirely circularre ; yet shall it encourage my deserts to their vtmost requitall, and make my hartie gratitude speake ; to which the unhappines of my life hath hetherto been vncomfortable and painfull dumbnes.

By your Ladships vovd in
 most wished seruice :

George Chapman.

It is surely a very remarkable thing that although, on the orthodox theory, Chapman had been requested by Marlowe to finish this uncompleted poem, not one word to this effect appears in his dedication. True, the previous dedication signed "E.B." refers to the work as an "unfinished Tragedy"; but even if Chapman had known of this reference, it is strange that he himself should say absolutely nothing by way of explanation. The only small suggestion is in the words "being drawne by strange instigation," which would seem to refer to the passage in the third sestyad on which is based the idea that Marlowe requested Chapman to finish the poem. It would almost appear that Chapman purposely avoided making any explanation.

Another remarkable thing is that this dedication is only found in the first edition; and although the poem was many times reprinted owing to its popularity, all subsequent editions entirely omit Chapman's dedication. On the Baconian theory this is very significant and looks as though the whole thing had only been a temporary expedient to obviate inconvenient enquiries at the time of first publishing the poem. If Francis Bacon were the true author, one may perhaps assume that in some way or other Marlowe's name had become associated with it before his death, and so it was not possible to put it forth either anonymously or under some other man's name.

Quite possibly Marlowe himself may have been employed to make copies of the works which were afterwards to be assigned to his authorship. And if the fragment of *Hero and Leander* had been seen by others before his death, or discovered after his death, then it would be suspicious if the remaining manuscript for the printer were in a different handwriting.

Now let us see whether any cipher evidence may be found to throw light on the subject.

First page, including heading

R.L. 120
+ R.W. 23

143 = F. Bacon (K) & Spenser (K)

Excluding heading

$$\begin{array}{r}
 \text{I.W.} \quad 150 \\
 + \text{R.L.} \quad 27 \\
 \hline
 177 = \text{William Shakespeare (S)} \\
 \hline
 \end{array}$$

Opposite initial "I"

$$\begin{array}{r}
 \text{I.L.} \quad 181 \\
 - \text{I.W.} \quad 40 \\
 \hline
 141 = \text{Francis Tudor (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L.} \quad 181 \\
 - \text{I.W.} \quad 2 \\
 \hline
 179 = \text{George Peele (R)} \\
 \hline
 \end{array}$$

Acrostic at side of initial "I"

First letters of first words (K) = 111 = Bacon (K)

*Last page**Excluding running title*

$$\begin{array}{r}
 \text{I.L.} \quad 265 \\
 + \text{R.W.} \quad 8 \\
 \hline
 273 = \text{William Shakespeare (R)} \\
 \hline
 \end{array}$$

Including running title

$$\begin{array}{r}
 \text{I.L.} \quad 265 \\
 - \text{I.W.} \quad 51 \\
 \hline
 214 = \text{Christopher Marlowe (S)} \\
 \hline
 \end{array}$$

I think it is indicative of natural caution that on this page there is no Bacon signature, an unusual occurrence.

I examined the first page of the third sestiad in order to see whether it has any message. I looked for Chapman's signature in cipher, but could not find it anywhere. *Per contra*, all the usual signs of Bacon are present.

Text of argument

$$\begin{array}{r} \text{I.L.} \quad 306 \\ -\text{R.L.} \quad 27 \\ \hline 279 = \text{Edmund Spenser (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.W.} \quad 60 \\ -\text{R.L.} \quad 27 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array} \qquad \begin{array}{r} \text{I.W.} \quad 60 \\ -\text{R.W.} \quad 4 \\ \hline 56 = \text{Fr. Bacon (S)} \\ \hline \end{array}$$

Text of poem

$$\begin{array}{r} \text{R.L.} \quad 258 \\ +\text{I.W.} \quad 1 \\ \hline 259 = \text{Shakespeare (K)} \\ \hline \end{array}$$

On this page I believe there is a very definite hint in the first two lines, for the word "new" occurs three times on the first line ; and "new" (S) = 39 = F. Bacon (S). Also, taking these first two lines, we have :

$$\begin{array}{r} \text{R.L.} \quad 66 \\ -\text{R.W.} \quad 13 \\ \hline 53 = \text{Lux (S)} \\ \hline \end{array}$$

a word specially associated with the Rosicrucian Fraternity, and here used to assist the allusion, especially as the word "light" appears in addition. So that apparently the

concealed author was trying to throw "light" on to the word "new."

It is time now to quote the passage in the third sestyad on which commentators rely to support their theory that Marlowe requested Chapman to finish this poem. Here it is.

Then thou most strangely-intellectuall fire,
That proper to my soule hast power t'inspire
Her burning faculties, and with the wings
Of thy vnspeared flame visitst the springs
Of spirits immortall ; Now (as swift as Time
Doth follow Motion) finde th'eternall Clime
Of his free soule, whose liuing subiect stood
Vp to the chin in the Pyrrean flood,
And drunke to me half this Musean storie,
Inscribing it to deathles Memorie :
Confer with it, and make my pledge as deepe,
That neithers draught be consecrate to sleepe.
Tell it how much his late desires I tender,
(If yet it know not) and to light surrender
My soules darke ofspring, willing it should die
To loues, to passions, and societie.

This is a very obscure passage, and more than one commentator has frankly confessed that he could not make much of it. Supposing there were ample evidence from other sources that Chapman really did write the last four sestyads, then perhaps these curious allusions might add their contribution to the whole. But if this is the sole ground for such a belief, then it is certainly a very unsafe foundation upon which to build. An enigmatical reference in a poem is not on the same footing as historical fact. And if Francis Bacon wished to throw a little more dust in the eyes of the public of those days, this is just one of the ways in which it might be done. I will add some final words on this subject before concluding ; but meanwhile we may just look at the final page of the volume.

Hero and Leander.

Of giant sorrowes speake ? Burst, dye, bleede,
 And leaue poore plaints to vs that shall succeede.
 She fell on her loues bosome, hugg'd it fast,
 And with *Leanders* name she breath'd her last.

Neptune for pittie in his armes did take them,
 Flung them into the ayre, and did awake them.
 Like two sweet birds surnam'd th' *Acanthides*,
 Which we call Thistle-warps, that neere no Seas
 Dare euer come, but still in couples flie,
 And feede on Thistle tops, to testifie
 The hardnes of their first life in their last :
 The first in thornes of loue, and sorrowes past,
 And so most beautifull their colours show,
 As none (so little) like them : her sad brow
 A sable veluet feather couers quite,
 Euen like the forehead cloths that in the night,
 Or when they sorrow, Ladies vse to weare :
 Their wings, blew, red, and yellow mixt appeare,
 Colours, that as we construe colours paint
 Their states to life ; the yellow shewes their saint,
 The deuill *Venus* left them ; blew their truth,
 The red and black, ensignes of death and ruth.
 And this true honor from their loue-deaths sprung,
 They were the first that euer Poet sung.

F I N I S

· This page shows the following :

Text only

R.W. 191
 —I.W. 4

187 = Prince of Wales (R)

Text and FINIS

$$\begin{array}{r}
 \text{R.W. } 191 \\
 - \text{I.L. } 35 \\
 \hline
 156 = \text{Greene (K)} \\
 \hline
 \end{array}$$

Whole page

$$\begin{array}{r}
 \text{I.L. } 49 \\
 - \text{I.W. } 8 \\
 \hline
 41 = \text{Peele (S)} \\
 \hline
 \end{array}$$

I think it must also be intentional that the first four lines show :

$$\begin{array}{r}
 \text{R.W. } 32 \\
 + \text{I.W. } 1 \\
 \hline
 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

while the remainder, i.e., the final paragraph has :

$$\begin{array}{r}
 \text{R.W. } 159 = \text{Francis Tudor (R)} \\
 - \text{I.W. } 3 \\
 \hline
 156 = \text{Greene (K)} \\
 \hline
 \end{array}$$

since this repeats the "Greene" signature, and confirms the "Prince of Wales" one by "Francis Tudor."

In conclusion, the very last word of the poem is :

$$\text{"sung" (S)} = 56 = \text{Fr. Bacon (S)}.$$

Reverting now to the question of Chapman's continuation, we may with advantage avail ourselves of the painstaking researches of Dr. J. Leslie Hotson of Harvard University, who contributed a valuable study of the subject in his book *The Death of Christopher Marlowe* (London,

The Nonesuch Press ; Cambridge, Harvard University Press, 1925). In this book Dr. Hotson shows from official documents the exact manner of Marlowe's death and the correct name of his assailant. The value of these researches in relation to the *Hero and Leander* problem may best be given in his own words. I quote the first paragraph of page 66.

"Marlowe died instantly. This fact destroys most of the interest in Beard's account, which builds on the assumption that the poet died a more or less lingering death, in the course of which he 'cursed and blasphemed to his last gaspe, and together with his breath an oth flew out of his mouth.' More material to literary history is the bearing of this fact upon the question of Chapman's continuation of *Hero and Leander*. Marlowe's 'late desires,' in accordance with which Chapman took up the poem, cannot be regarded any longer as a dying wish. After that mortal thrust, Marlowe had not time to make literary legacies. His 'late desires,' if indeed there were any such, must have been communicated to Chapman in his active prime, before any thought of sudden death had come to him."

As will be seen, this nearly knocks the bottom out of the Chapman theory ; for why should Marlowe, in the prime of life and not expecting a sudden death, have requested Chapman to finish any work which he, Marlowe, did not wish to finish ? There seems no possible reason for such a theory. The orthodox position thus becomes more and more involved in difficulty. Because if there was no agreement between Chapman and Marlowe before the latter's death, who was it who invited Chapman to do the work ? This renders it more extraordinary than ever that no word of explanation should be given either in the dedication signed "E.B." or in that signed "George Chapman." "E.B." merely says "seeing that this unfinished Tragedy happens under my hands to be imprinted," while "George Chapman" refers to "being drawne by strange instigation to employ some of my serious time in so trifeling a subiect," and explains nothing.

Surely by this time we can see through the whole of Francis Bacon's ingenious camouflage ! Whether he

arranged it with Chapman's consent, or whether he audaciously put Chapman's name to the second dedication and then withdrew it owing to representations from Chapman, must be a matter for speculation. But I can no longer doubt that he was the true author of the whole poem ; in which case one can readily understand the remark in Cunningham's edition of Marlowe, where that editor was constrained to exclaim of a passage in the *last* sestyad, "Surely this was written by the author of *Dr. Faustus*."

Before closing this chapter, I should like to give the testimony of Joseph Hall and Francis Meres to the fact that Marlowe was another of Francis Bacon's masks. We shall consider both of these writers in greater detail in succeeding chapters.

In Book I, Satire 4, Hall refers to the author under the name "Tamburlaine," and the first line of this passage contains 33 letters. If this were intentional it is significant, because in 1597 when these Satires were published, the name Marlowe (with one small exception) had not yet appeared on any title-page. The other passage is from page 6 of Satire 3 and runs as follows :

With some Pot-fury ravisht from their wit,
They sit and muse on some no-vulgar writ :
As frozen Dung-hils in a winters morne,
That voyd of Vapours seemed all beforne,
Soone as the Sun sends out his piercing beames,
Exhale out filthie smoke and stinking steames :
So doth the base, and the fore-barren braine,
Soone as the raging wine begins to raigne.
One higher pitch'd doth set his soaring thought
On crowned kings that Fortune hath low brought :
Or some upreared high-aspiring swaine
As it might be the Turkish *Tamberlaine*."

In the original edition this passage occupies one page of the book and seems to be a definite section by itself, even though the last four lines are the kernel of the matter. From this passage it would appear that Hall had a higher opinion of Bacon's writing under the pseudonym of Spenser

than under either "Shakespeare" or Marlowe. The cipher allusion here is :

$$\begin{array}{r} \text{R.W. } 88 \\ + \text{I.L. } 12 \\ \hline 100 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

I think this affords another instance of the ease with which these ciphers may often be arranged. I would suggest that Hall wrote this passage without thinking about them at all. Having finished what he wanted to say, he merely had to count the words and found them to be 89. The word *Tamberlaine* would naturally be italicised when the book came to be printed, and therefore he had 88 roman words and 11 italic letters, total 99. Clearly, he simply instructed the printer to make the first letter of line 4 an italic one, and the thing was done. It is not the brain-racking process that some people imagine. Did he choose line 4 for this one italic letter, because it is the only line having 33 letters?

The reader may tell me now that it is really only the last four lines which definitely allude to the author of *Tamburlaine*. Quite true. And to emphasize this fact, Hall has arranged that the first two of these four each contain 39 letters. This might have involved substituting one word for another, or some trifling alteration of that kind; but nothing that would give him any trouble worth speaking of.

The allusion to *Tamburlaine* and its author is continued throughout the next two pages, as is evident from such phrases as "stalking steps" and "thundering threats." Accordingly we have on page 7 :

$$\text{R.W. } 136 = \text{Wm. Shakespeare (S) and Bacon-Shakespeare (S)}$$

on page 8 :

$$\begin{array}{r} \text{R.W. } 143 = \text{F. Bacon (K) and Spenser (K)} \\ + \text{I.W. } 6 \end{array}$$

$$\begin{array}{r} \hline 149 = \text{Edmund Spenser (S)} \\ \hline \end{array}$$

and

$$\begin{array}{r} \text{R.W. } 143 \\ - \text{I.L. } 40 \\ \hline \end{array}$$

$$\hline 103 = \text{Shakespeare (S)} \hline$$

This last page gives another instance of purposeful planning; for the italicized words are, "*Theatre Eccho*," "*hoch-poch*," "*Russettings*," and "*Tragick Muse*" [sic]. Can one imagine any printer being careless enough to print the word "*Tragick*" thus, or foolish enough to do it for fun? No; it was obviously a definite instruction from the author, and was simply an easy way for reducing the number of italic letters from 42, which he apparently had at first, in order to make 40 and thus give the "Shakespeare" allusion. He may even have done it in this quaint manner as a kindly help to future decipherers!

Now see what Francis Meres has to say on the subject. His reference is on the same page as that which contains the allusions to "Shakespeare," which we will examine presently, and that page is 282 = Francis Bacon (K). Is this only a coincidence? The passage runs thus:

As *Musæus*, who wrote the liue of *Hero*
And *Leander*, had two excellent schollers,
Thamares & *Hercules*: so hath he in Eng-
land two excellent Poets, imitators of him
in the same argument and subiect, *Christo-*
pher Marlow, and *George Chapman*,

The cipher allusions here are:

$$\begin{array}{r} \text{R.W. } 30 \\ + \text{I.W. } 9 \\ \hline \end{array}$$

$$\hline 39 = \text{F. Bacon (S)} \hline$$

$$\begin{array}{r} \text{I.L. } 63 \\ - \text{R.W. } 30 \\ \hline \end{array}$$

$$\hline 33 = \text{Bacon (S)} \hline$$

$$\begin{array}{r} \text{R.L. } 124 = \text{W. Shakespeare (S)} \\ + \text{I.L. } 63 \\ \hline \end{array}$$

$$\hline 187 = \text{Prince of Wales (R)} \hline$$

R.L. 124
+ I.W. 9

133 = Marlowe (K)

R.L. 124
— R.W. 30

94 = Marlowe
(R)

We have already seen that Meres makes secret allusion to the author of the Spenser works, and we shall find presently that he does the same with regard to the "Shakespeare" works, in each case pointing to Francis Bacon as the true author. It is, therefore, a reasonable assumption that he was cognizant of Bacon's use of Marlowe as a pen-name. The interesting thing about this passage is that while it appears to contain two Marlowe allusions, the cipher spelling is "Marlowe," whereas the spelling in the text is "Marlow." Whether Meres did this intentionally is difficult to say. For various reasons I am tolerably sure that Bacon used the form "Marlowe" for cipher purposes, and I have adhered to that consistently throughout this book. In any case, I think that if we take the cipher evidence of Meres as a whole, it is sufficient to show that he identified Bacon as the writer of the alleged Marlowe works, as well as of the Shakespeare and Spenser ones.

Quite apart from all the evidence gathered together in this chapter, it is, of course, well known that large numbers of the most striking parallelisms may be adduced between *Hero and Leander* and the early Shakespeare plays. H. W. R. Anders has shown this. And certainly consanguinity may be shown between that poem and *Venus and Adonis*. Which, then, is the more rational conclusion ; that Shaksper threw off *Venus and Adonis* as the first heir of his invention (as the dedication states), and that even the earliest of the Shakespeare dramas exhibit an experience and mastery which is hard to account for in the first efforts of any writer ; or that Francis Bacon, having gained his experience in lyrical poetry under the pseudonym of Spenser, and his dramatic experience under the pen-names Peele, Greene, and Marlowe, should finally burst forth into the full glory of "Shakespeare" ?

I had originally intended to devote a chapter each to Peele and Greene ; but this book has grown beyond my anticipations, and so those two must be left for the present. Besides which, there are many strange problems connected with Robert Greene which I do not yet feel able to solve.

I am in good hope that if the first reading
move an objection, the second reading will
make an answer.

FRANCIS BACON.

CHAPTER V

SOME OBJECTIONS ANSWERED

IT will be well, before proceeding further, to say a few words in reply to those critics of my first book who have raised objections which seem to be based on a misunderstanding of my argument. As the same objections will probably be raised in respect of the present book, a double purpose will thus be served.

I think it is worth pointing out that, just as popular interest in the form of recreation known as cross-word puzzles has now been maintained in this country for a number of years, and at present shows little sign of abating, so, in Elizabethan times there was quite a fashion in acrostics, anagrams and similar devices of word play. But whereas in our twentieth century this kind of thing is done, if at all, purely as a pastime, in Tudor days it was taken seriously as well. Not only were gay courtiers in the habit of inventing ciphers and even sometimes referring to each other by the numerical equivalents of their names ; but if a gallant knight could write a sonnet to his fair lady and weave her name acrostic-wise into the verse, or if her name could be resolved anagram-wise into some complimentary phrase, this was deemed an accomplishment well worthy of pursuit. If, further, we find a sober antiquarian like William Camden inserting a twofold anagram of his name in the first three anonymous editions of his *Remaines concerning Britaine*, and the learned author of *The Arte of English Poesie* confessing that he took infinite pains to compose an anagram from the words "Elissabet Anglorum Regina," then we are bound to recognize the fact that to the men of those days this kind of word play was not the childish amusement which some people to-day would label it. Supposing, therefore, we discover some numerical device in the text of an Elizabethan book, that device is

ipso facto far more likely to be purposely planned than a similar device found in a modern book. Indeed the chances in the latter case are very small. But, it will be said, even if these devices are not planned nowadays, they may often occur purely by chance. This brings me to the first objection which has been raised against my work.

A few critics seem to think that if they pick up any book and happen to find in its title-page or preface the numerical signature of a writer other than the true author, they have thereby discredited my position by showing that signatures of this kind can easily happen anywhere and are therefore quite unreliable. But this is not serious criticism ; anyone can do that sort of thing, and it cuts no ice. Imagine what these same critics would say of a scientist who attempted to deduce a general law from a single observed fact, or even two, or three. They have altogether failed to realize that this evidence is essentially cumulative. Let them try to produce the same volume of Baconian evidence from *each and all* of the works of any *one* writer other than those here considered. They will soon find their mistake. It is obvious that out of all the possible numbers obtainable from different combinations of the usual four totals, many other names might be found besides those which I have shown. But what would be the value of these ? None at all, *unless these other names recurred with the same persistency* as those which I find. Let me again stress the fact that in examining evidence of this sort, no superficial or haphazard methods will avail. We *must* make a careful inspection of *all* (or nearly all) the works of *one* author at a time ; and in the recognized places for such evidence, not just anywhere in the middle of the text. For if that author were really planning cipher signatures, he would do so systematically throughout practically all his writings ; otherwise he would be labouring in vain. By applying this one test conscientiously, it will be seen how quickly such premature criticism breaks down.

Next we must bear in mind that the case of Francis Bacon is unusual at least in this respect, that he was a man of many pen-names. From one point of view it may be said that this does not matter, since it was only needful for him to

insert his real name often enough in the usual places in each work in order to identify himself as the author of that work. On the other hand, my contention is that he made the evidence of his authorship far stronger by consistently inserting, along with his own name, those of some of his pen-names, not only in the works attributed to these masks, but even in his own acknowledged writings. For, if we find the same little group of some half-dozen names continually recurring in various forms throughout the whole series, the inference is irresistible that one mind was responsible for each and all of these works. Moreover it is not as though we found these names occurring anyhow and without design ; for one thing, with the rarest exceptions, there is always a Bacon signature on the page, generally more than one ; and in addition there are usually those of more than one of his masks. So that Bacon is the *one* name, and the *only* one, which predominates everywhere.

This is a vital point, because it completely answers one of the commonest objections to this kind of cipher work. It is said that with several varieties of Bacon's own name, as well as those of his masks, all in three different codes, results of some kind are pretty sure to turn up on almost any page. But results "of some kind" will not serve. If I found a page with cipher allusions to one or two of his masks, but no signature of his own, I should reject the evidence at once ; and if this sort of thing happened constantly, the whole theory would break down. Why ? Because there *must* always (or almost always) be a *Bacon* signature, and there *may* be those of some of his pen-names as well. This means that, instead of having any or all of these names available at any moment, *I am for practical purposes limited to Bacon's own signatures*. Unless one or more of these be present, the evidence is insufficient. And when we consider what a large proportion of his creative work was done even before he was knighted in 1603, and long before he became Viscount St. Alban (only a few years before his death), then it is clear that broadly speaking one is confined to the signatures of plain Mr. Francis Bacon.

Not only so, but the possible results depend also on the

date of the book under consideration, the ostensible author, and on the quantity and distribution of the type on any given page. Supposing, for example, that after writing the first page of one of his works, Bacon found himself with some 250 roman words, half a dozen words which he wished to italicize, these words containing about thirty italic letters. Here, the number of roman *letters* would be so large as to be entirely useless, and accordingly the usual four factors would be reduced to three. Further, if either the italic words or letters were *deducted* from the roman words, no signature could be obtained, simply because there are none round about 220. The nearest is $236 = \text{Christopher Marlowe (R)}$. He would therefore be limited to those few which happen to occur about 270–290 ; and these he would obtain by *adding* the italic letters to the roman words. If he required others, he would have to italicize many more words, or adopt some other plan to secure the desired names. Where, then, are the plentiful chances of obtaining results ? How comes it that however large or small the page, and whatever the nature and date of the book, appropriate signatures in abundance are always forthcoming ? If these things happened by chance, why do we not frequently find a page with *no* Bacon signature on it ? The laws of probabilities suggest that this should happen. And besides, the variety of devices shown, such as those arranged round large initial letters, the marginal acrostics, the use of words on a title-page which are in themselves signatures, all this indicates purpose and not accident. In other words, the typography of the pages is carefully adapted to the requirements of the person constructing the cipher message. There is no escape from this conclusion.

Remember, too, that we do not find, for example, Spenser signatures in the works attributed to that mask, except very sparingly and in combination with a greater number of Bacon signatures. And, in general, one may frequently note intelligence and discrimination in the manner in which the various names are shown.

In order to test this matter, I made a rough estimate by going through the cryptographic material in the present book, taking all the most representative title-pages, first

pages, etc., and only omitting a few which were exceptional. The result was very instructive. In the pseudonymous works examined, written during Bacon's life-time, the occurrence of his own signature was more frequent than those of all his five masks combined ; in other words, they occurred five times as often as those of any one mask. Seeing that in the case of his own name he employed Bacon, F. Bacon, Fr. Bacon and Francis Bacon, that is to say four varieties, whereas when introducing his pen-names, he used only two varieties, say Greene and Robert Greene, we should expect his own name to occur only about twice as often as that of any one mask, instead of five times as often. In the pseudonymous works published posthumously, the proportionate frequency is still greater, showing that his successors were even more lavish in displaying these proofs of his authorship.

In the posthumous publications of his acknowledged works by editors such as Rawley, Tenison, Blackbourne and Mallet, we find on the contrary that the Bacon signatures are about one-third *less* than those of all the masks. This is highly significant and indicates purpose, since it means that in the works attributed to other men, his own name predominates in cipher ; while in his acknowledged works, the editors naturally stress the fact that he had various pen-names and arrange that these shall predominate.

Even though this was only a rough test, it is ample indication that these results were carefully planned and cannot be set down as chance. We are obliged, therefore, to conclude that the name of Francis Bacon is the essential one, and hence that of the author, while the others are incidental. May I also point out that if we include " Francis Tudor " and " Prince of Wales " among the Bacon signatures, the argument is still more conclusive. These royal birth signatures seem to occur, quite roughly, about one in four to the Bacon ones.

To make still more sure of my position, I have also on various occasions taken, at random, works by different contemporary dramatists, in order to see how often these Bacon signatures would appear in them by accident. As one would expect, a certain number must necessarily happen ;

but in these non-Baconian writings there is a marked difference. They only occur spasmodically, and without showing that discrimination so noticeable in Baconian works. Moreover, in point of frequency no one name occurs with *anything approaching* the persistency which is seen in Baconian writings. If ever I discovered say two Bacon signatures on one title-page of any of these books, I immediately examined the first and last pages as well, and invariably found that if *all* the recognized places in any one book were tested, the evidence for Bacon's authorship was wholly insufficient. Besides, in order to establish a case, one would have to find adequate evidence not only in one book by that author, but in all, or very nearly all. For this reason I always examined several volumes by each author. The evidence always broke down before I had gone very far.

Another objection raised against this cipher work is that such mechanical methods are not in consonance with the creation of poetry. Now although I did suggest that in some cases a sonnet might have been slightly altered from its original form in order to suit cipher requirements on the publication of *Shake-speares Sonnets*, 1609, yet it must be remembered that a large proportion of this cipher material is found in Title-pages, Dedications, Addresses to the Reader, and even Tables of Contents ; which are not in themselves poetical effusions ! Apart from these, it is mainly on the first and last pages that one expects to find evidence of authorship ; and no author need expend undue energy in devising clues for those pages. Besides, *nearly all of it would be done after the page had been written*, whether prose or verse ; and, as already mentioned, many Elizabethans took pleasure in this kind of thing. To them it was part of the enterprise, and with practice it would not be difficult to italicize words and adapt totals of roman and italic type so as to produce the desired results. In any case, it is admitted on all hands that Francis Bacon possessed a mind of quite extraordinary flexibility, his versatility and ingenuity being almost superhuman.

One more objection which seems to weigh with some critics is that the amount of cryptographic effort displayed

is out of proportion to the needs of the case. My own view is that, having once embarked on these methods and made himself master of them, Bacon used them not only as being dictated by necessity, but as a pastime too. I believe that, in spite of the fact that some portions of the work demanded considerable toil, he took pleasure and pride in devising all kinds of means for playing hide-and-seek with the public and preserving his various secrets. It was part of his great life work, and by degrees would become so familiar as to be comparatively easy. Besides which, much assistance would be given by trusted secretaries and amanuenses, of whom there must have been a goodly number, judging by remarks here and there in his writings. And who can blame him for giving all these clues to his extensive authorship? There are not enough to convince some people even now! Had it not been that his broad charity and intense desire to serve humanity urged him to seek some position of power, where his wisdom and devotion would have far-reaching effects, he might have renounced all thought of public work in the State, sure of an immortal fame in the field of literature. And if, as I believe, he hoped one day to be seated on the throne of England, this was an additional and all-sufficient reason for concealing his marvellous dramatic and poetical writings, which would have been a fatal barrier to a man so situated. He did not seek advancement for its own sake, and he only took up the Law as a means of livelihood. Many times he avowed himself more fitted for the life of contemplation, more fitted to be a student, than to play a part in the affairs of the world.

Moreover, under his cloak of many names he felt himself more free to express heterodox opinions on all manner of subjects to an extent which would otherwise have been difficult, if not impossible.* Indeed, it may well be that, had the full extent of his authorship been widely known, his head might have come perilously near the block. The fate of his contemporary Galileo alone is sufficient reminder of this danger to men of advanced thought in those days. If, then, knowing himself the author of works which would earn undying glory, he deliberately sacrificed all that honour for the whole of his

life-time, what more natural than that he should at least console himself by thinking of that far-off day when the veil should finally be lifted and his name and fame receive their just due ? And so, with consummate skill, he wove into the fabric of his many works proof upon proof of the secrets of his hidden life. It is now our duty and privilege to unravel these threads and demonstrate some of the means he adopted to ensure that his true identity might for a while be concealed but in due reason revealed.

“Considering what Bacon was, I have always regarded your discussion as one perfectly serious and to be respected.”

W. E. GLADSTONE.

CHAPTER VI

VENUS AND ADONIS AND LUCRECE

IN this chapter we will devote some attention to the two most famous of the Shakespeare poems.

First of all let us bear in mind that *Venus and Adonis*, published in 1593, was the earliest work to bear the name "Shakespeare," which even then did not appear on the title-page, but only as a signature to the dedication to the Earl of Southampton. In this dedication the author speaks of it as "the first heire of my invention," and this has always been a stumbling block to commentators, since by that date several of the plays had undoubtedly been written. It has even led to the preposterous suggestion that young William came up from Stratford with this poem in his pocket ! When we know that on arriving in London about 1587 he must have been "all but destitute of polished accomplishments," as Halliwell-Phillipps, the most reliable of his biographers, states, and that in any case he would only speak a broad Warwickshire jargon, one realizes to what lengths some orthodox editors will go. It is generally admitted that the words "the first heire of my invention" must be accepted in their literal sense, and so the only possible escape is to say that the poem may have been written some years previously and "freshly elaborated before it was printed," as Sir Sidney Lee naïvely suggests (*Venus and Adonis*, Facsimile, Oxford, 1905, p. 12). But what the Stratfordian apologists forget is that during these half-dozen years between the arrival of young Shaksper in London and the appearance of *Venus and Adonis*, a large part of his time would be spent, *not* in London but in tramping up and down the country with a company of actors, illiterate like himself, giving miserable performances in the courtyards of inns and generally leading the life of a "vagabond," as actors were,

in truth and in law. Halliwell-Phillipps is candid enough to mention this.

Now it does not need much intelligence to see that this was not precisely the kind of training which would prepare any man for acquiring the immense learning and cultured style which the author of the "Shakespeare" works undoubtedly possessed, nor for producing so beautifully polished a poem as *Venus and Adonis*. Clearly the writer was a man of culture, and it is the last degree improbable that this "was in all essentials the earliest of Shakespeare's experiments in poetry," as Sir Sidney Lee would have us believe. Even allowing for signs of immaturity, for which there *is* internal evidence, and allowing for the conjectural re-writing of an early effort, for which there is *no* evidence, the orthodox position is still beset with difficulties. The further back we push the date of composition of this poem, the more unlikely, almost to the verge of impossibility, is it that "the Stratford rustic" could have been its author; the further forward we push it, the less can we accept the statement in the dedication that this poem was "the first heire of my invention."

As usual in such cases of difficulty, the Baconian key will turn the lock. *Venus and Adonis* was assuredly not Francis Bacon's first experiment in poetry, nor was it Will Shaksper's in any event; but it *was* the first composition which Bacon put forth under his newly-chosen pseudonym of "William Shakespeare," and so might be described truthfully, if quizzically, as the first heir of *his*, i.e., William Shakespeare's, invention.

It would be interesting to speculate on the reasons which led Bacon to devise this particular name at this date. Probably by 1593 Shaksper had appeared on the stage often enough for Bacon to have taken notice of him; and if so, the latter may have seized upon the name Shaksper (or Shagsper, or Shaxpur, etc.) as being conveniently similar to the word "Shake-speare," which there are some reasons for thinking he may already have had in mind as an appropriate pseudonym on classical grounds.¹

¹ See *Shakespeare's Heraldic Emblems; their Origin and Meaning*, by W. Lansdown Goldsworthy. London: Witherby & Co., 1929.

Perhaps, too, he thought that in the matter of masks there would be safety in numbers, and so deliberately refrained from publishing this poem as by Spenser, Marlowe, Peele or Greene, who had hitherto shielded him from publicity. But however that may be, this brilliant composition was bound to attract attention, and therefore Bacon would be very careful to conceal his name by various ingenious devices.

More than twenty years ago that acute and scholarly writer, Rev. Walter Begley, showed conclusively that both Hall and Marston had identified Francis Bacon as the author of *Venus and Adonis*.¹ This evidence of Hall and Marston is so deadly that orthodox Stratfordians, so far as I am aware, have never dared to mention the argument, even to endeavour to refute it—which is not very creditable if their position is as strong as they would have us believe. But then it isn't ! In a recent and excellent résumé of the Baconian Theory² there is also a very good presentation of the case. Let me summarize the facts.

(1) In Hall's Second Book of Satires, 1597, he refers to a certain person under the nickname of *Labeo*, reproving him for the tone of some of his writings. He also implies that this person was writing in conjunction with someone else.

(2) In Book IV, published in 1598, he again refers to *Labeo*, implying that this person was writing under another man's name.

(3) In *Pigmalion's Image*, 1598, Marston likewise refers to *Labeo*, with the implication that this man was the author of *Venus and Adonis*.

(4) In Marston's Satire IV, being a reply to Hall's *Toothless Satires*, he defends various authors whom Hall had attacked, and, without actually naming *Labeo*, refers to him in the following line:

"What, not *mediocria firma* from thy spite ?"

Remembering that this was Bacon's family motto, and was not used by any other family, this is one of the strongest

¹ See *Is it Shakespeare?* London: John Murray, 1903; and *Bacon's Nova Resuscitatio*. London: Gay & Bird, 1905.

² *Notes on the Authorship of the Shakespeare Plays and Poems*, by Basil E. Lawrence, LL.D. London: Gay & Hancock, Ltd., 1925.

possible direct proofs that Marston was referring to Bacon. And a study of all these Satires shows not only that *mediocria firma* may be identified with *Labeo*, but that Hall and Marston are referring to the same man by this name. It will also show most conclusively that *Labeo* is satirized by both of them as the author of *Venus and Adonis*.

Now for the cipher evidence to complete the case. Some time ago a friend pointed out to me the highly significant fact that :

$$\begin{aligned} \textit{Labeo} \text{ (S)} &= 33 = \text{Bacon (S)} \\ \text{ (R)} &= 92 = \text{Bacon (R)} \\ \text{ (K)} &= 111 = \text{Bacon (K)} ! \end{aligned}$$

I am aware that as the words *Bacon* and *Labeo* happen to contain the same number of letters, if a signature results in simple cipher it must also occur in reverse cipher, by the very nature of these codes. This does not apply, of course, to the simple and K codes. But inasmuch as it also happens that 111 = F. Bacon (R) *as well as* Bacon (K), *Labeo* is actually a triple Bacon signature.

Then it struck me that if these two writers had purposely chosen the nickname *Labeo* because of its cipher meaning, this would argue their knowledge of these three codes and the methods of applying them. In other words, they had discovered not only that Francis Bacon was the true "Shakespeare," but also some of his secret ways of concealing and yet revealing that fact. I therefore looked up all these passages in the original editions to see whether they would throw any further light on the subject. The results are most instructive. Here is the first of these, and it is found on p. 25 of Hall's *Satires*, 1597, Book II.

For shame write better *Labeo*, or write none,
Or better write, or *Labeo* write alone.

Nay, call the *Cynick* but a wittie foole,
Thence to abiure his handsome drinking bole :
Because the thirstie swaine with hollow hand
Conveyed the streame to weet his drie weasand.

Write they that can, tho they that cannot do :
But who knowes that, but they that do not know.

Lo what it is that makes white rags so deare,
That men must give a teston for a queare.

Lo what it is that makes goose-wings so scant,
That the distressed Semster did them want.

So lauish ope-tyde causeth fasting-lents,
And starvling *Famine* comes of large expence.

This passage shows that Labeo sometimes wrote in conjunction with someone else, but whether in literary collaboration is not clear. It also indicates that Hall (who afterwards became Bishop Hall) was a little shocked, or pretended to be, at what he considered a wanton vein in some of Labeo's writing. Mr. Begley made the pertinent suggestion that the "Cynick" may also designate Bacon, and that lines 4-6 are a reference to the Latin distich on the title-page of *Venus and Adonis*, namely the "pocula plena." If so, it is surely no stretch of imagination to conclude that Hall was ridiculing Bacon for renouncing the stream of inspiration from the Muses which enabled him to write this poem, and allowing the "thirstie swaine," i.e., "the Stratford rustic," to "weet his drie weasand," i.e., secure the credit of it. The passage seems to indicate further that Labeo was writing so voluminously that both paper and quill pens had gone up in price ! Even allowing for the exaggeration natural in such satires, this is an important point, and reinforces what Baconians have always urged, that just about the period when the "Shakespeare" plays were coming out rapidly, Bacon was tremendously busy, *not* with legal work, but trying to eke out his earnings by literature. He was also incurring so much expense over these publications that he was some-

times in real distress as a consequence. Hence Hall's remark about "starvling *Famine*."

What, again, can we make of those sphinxian lines which are specially italicized? May not the meaning be, Let those who are competent literary men write, though others who cannot, e.g., Shaksper, appear as authors. But who are the persons who are aware of this, except those who *appear* not to know, i.e., will not tell? In that case, Hall would seem to have recognized Bacon's ruse of trying to make the public identify the actor Shaksper with his own pen-name "Shakespeare."

If we now assume that Hall possessed a working knowledge of these cipher methods, as suggested by his choice of the word *Labeo*, we can test this by examining those passages where he speaks of *Labeo*. If this person really is Francis Bacon, then we shall expect to find cipher allusions to Bacon, and perhaps to his masks as well.

From the lines above quoted, we have :

$$\begin{array}{rcl} \text{I.L. } 92 & = & \text{Bacon (R) and } \text{R.W. } 88 \\ & & + \text{I.W. } 23 \end{array}$$

$$\text{III} = \text{Bacon (K)}$$

Note carefully that in line 7 the first letter is a roman W. Had it not been so printed, the 92 would have been impossible. Very likely, too, "fasting-lents" was thus hyphenated in order to obtain the desired number of roman words. With regard to the question of misprints in general, I am quite ready to agree that in most books of this period numerous cases of genuine misprints may be found ; sometimes, for example, the compositor may have run short of one kind of type and inserted a letter from a wrong fount. But where Bacon is concerned, experience convinces me that these apparent mistakes are almost invariably planned. Therefore, if Hall was cognizant of these methods, and perhaps not very proficient, he might easily instruct the printer to make a little alteration like this, merely to help his own work in constructing a cipher message. The

passage would, of course, be written first, and the necessary italicizing done afterwards. This is not a difficult matter.

On the following page the satire is continued, but to save space I will not reproduce it here. There are undoubted references to the voluminous nature of Labeo's writings. I do not suppose Hall would bother himself to construct a great deal of cipher information on each page of this Satire, and so I suggest that when this next page was written he italicized certain words and then found that he had 158 words in all; so he hyphenated "Paper-fagots" and "Folio-volumes" in order to reduce it to 156, and thus give Greene (K), assuming he wished to indicate that he knew Greene was one of Bacon's masks. Of course this is only a suggestion of one easy way to "rig" this page. There is probably a genuine misprint in the word "Pampheter"; but as Hall was only dealing with words and not letters on this page, that did not concern him.

The next page contains little evidence on the subject in hand. As regards cipher information, Hall seems to have thought he would next show his knowledge of the fact that Spenser was another of Bacon's masks, and so he italicizes ten words so as to produce R.W. 149 = Edmund Spenser (S). Whether he also knew of Bacon's royal descent is not easy to say, and therefore the following may or may not be intentional:

$$\begin{array}{r} \text{R.W. 149} \\ + \text{I.W. 10} \\ \hline 159 = \text{Francis Tudor (R)} \\ \hline \end{array}$$

On the page after this the satire on Labeo is completed, and the concluding portion again seems to contain a rebuke to Labeo for something which Hall considered obscene in his writing. Here, as there are only ten lines, Hall took the trouble to show a good Bacon allusion by counting letters. Then, by italicizing a few words (one apparently quite unnecessarily) he gives us:

R.L. 318
 —I.L. 36

282 = Francis Bacon (K)

Thus, on the first and last pages of the satire he gives Bacon's own name, and on the intervening ones he gives Greene and Spenser.

If we now turn to the first satire of Book IV, the evidence becomes still clearer. Here is the passage referring to Labeo.

Labeo is whip't, and laughs me in the face
 Why ? for I smite and hide the galled place,
 Gird but the *Cynicks* Helmet on his head,
 Cares hee for *Talus*, or his flayle of lead ?
 Long as the craftie *Cuttle* lieth sure
 In the blacke *Cloud* of his thicke vomiture ;
 Who list complaine of wronged faith or fame
 When hee may shift it on to anothers name ?

Mr. Begley made another sagacious comment when he suggested that the "*Cynicks* Helmet" refers to the Honourable Order of the Knights of the Helmet, described in Bacon's device *Gesta Grayorum*, performed at Gray's Inn in 1594. The concluding lines again emphasize the fact that Bacon was writing under a pseudonym. And again *Labeo* is apparently the same person as the "*Cynick*" previously mentioned in Satire I, Book II, where it was suggested that he might be covertly alluded to as the author of *Venus and Adonis*.

In this final satire on *Labeo* the cipher evidence is stronger than ever, and so I think Hall must have taken a little more trouble to plan it.

I.L. 28
 + I.W. 5

33 = Bacon (S)

R.L. 236

—R.W. 60

—
176 = W. Shakespeare (R) &

— Edmund Spenser (R)

Did he know that 236 was Christopher Marlowe (R)? In addition to the above cipher allusions, we see that the first two lines contain 33 letters each. As usual, the italicizing does not follow a definite grammatical plan, for why, for example, should "*Cloud*" be in italics and "Helmet" not?

Following all this comes yet another long reference to Labeo in Book VI, Satire I, pp. 92-94, and this time genuine appreciation is evident, even through an outer coating of satire. It is more akin to good-natured chaffing than malicious jibing. Indeed throughout all these literary polemics one realizes that with most of the combatants their bark was much worse than their bite. The first four lines begin thus :

Tho *Labeo* reaches right : (who can deny)
The true straynes of *Heroicke* Poesie,
For he can tell how fury reft his sense
And *Phoebus* fild him with intelligence,

The passage begins on the last four lines of page 92, and there *may* be intention in the fact that the total letters are 124 = W. Shakespeare (S), though of course he would not utilize the total letters on a full page, as they would be too numerous.

On page 93 the reference is continued as follows :

"He can implore the heathen Deities" etc.

The evidence here is very striking, because it is noticeable in *Lucrece* how many stanzas commence either with "But" or "Oh," thus accounting for the line

"While big But Ohs ech stranza can begin"

The introduction of hyphened words as epithets is another

characteristic both of *Venus and Adonis* and of *Lucrece*. Hence Hall's remark :

"In Epithets to join two words in one,
Forsooth for Adjectives cannot stand alone."

The cipher evidence here is as follows :

R.W. 113	R.W. 113
—I.L. 74	—I.W. 10
39 = F. Bacon (S)	103 = Shakespeare (S)
I.L. 74	
+ I.W. 10	
84 = Spenser (R) and Peele (R)	

Page 94 continues in this strain :

"Or dance a sober Pirrhicke in the field " etc.

All this is extremely important, because although Hall was writing in or before 1597, just prior to the first appearance of the name Shakespeare on any drama, namely on *Love's Labour's Lost*, 1598, yet he seems to be acquainted with other literary work by Labeo, besides *Venus and Adonis* and *Lucrece* ; for he distinctly implies that the youthful efforts of this author were pastoral poetry followed by bloodthirsty dramas. Once more the cap fits Francis Bacon better than anyone else, because *The Shepheardes Calender* was one of his earliest publications, while some of the historical Shakespearean dramas would easily satisfy the line :

"Or marching wade in blood up to the knees "

a line which might also refer to *Tamburlaine*, if, as seems quite possible, Hall knew that Marlowe was a mask of Bacon's. The cipher allusion here is :

R.W. 120
—I.W. 9
111 = Bacon (K)

After this page the satire drifts away from Labeo to other matters, and so on the next two pages, for example, there are no Bacon ciphers.

After Hall comes Marston with his *Pigmaliions Image*, published in 1598. In this volume we find on page 25 the following passage referring to Labeo :

So *Labeo* did complaine his loue was stone,
Obdurate, flinty, so relentlesse none :
Yet *Lynceus* knowes, that in the end of this
He wrought as strange a metamorphosis.
Ends not my Poem then surpassing ill ?
Come, come, *Augustus*, crowne my laureat quill.

The first two lines here strongly remind one of lines 200, 201 in *Venus and Adonis* :

"Art thou obdurate, flintie, hard as steele ?
Nay more then flint, for stone at raine relenteth :"

and the remainder still further emphasizes the fact that Marston was alluding to Labeo as the writer of *Venus and Adonis* ; for he compares the metamorphosis of Pygmalion described in his own work to that of Adonis described by "Shakespeare." It is therefore impossible to doubt any longer that Marston definitely identifies Labeo as the author of *Venus and Adonis* ; and as he also refers to the man whom Hall satirizes, as Labeo, under the thin disguise of "*mediocria firma*" (since none of those attacked by Hall fit the reference except Labeo) we have as good proof as can be desired that Labeo was Francis Bacon.

Now see what cipher information is afforded by this passage :

R.W. 39 = F. Bacon (S)
R.L. 177 = William Shakespeare (S)

This is excellent ; but we have in addition :

R.L.	177
—I.W.	3
	174 = Robert Greene (R)

Here, again, one cannot be sure whether Marston also planned :

R.L. 177

—R.W. 39

138 = Prince of Wales (S)

There is another passage from Marston which calls for comment, and this is page 27 of Satire I.

I Cannot show in strange proportion,
 Changing my hew like a Camelion
 But you all-canning wits, hold water out,
 Yee vizarded-bifronted-*Ianian* rout.
 Tell me, brown *Ruscus*, hast thou *Gyges* ring,
 That thou presum'st as if thou wert unseene ?
 If not, Why in thy wits halfe capreall
 Lett'st thou a superscribed Letter fall ?
 And from thy selfe, unto thy selfe doost send,
 And in the same, thy selfe, thy selfe commend ?
 For shame leaue running to some *Satrapas*,
 Leaue glauering on him in the peopled presse :

The opening lines of this might refer to Bacon's Knights of the Helmet, but they also seem to imply that there were several two-faced writers, or perhaps one with several faces. But who is *Ruscus* ? In simple cipher this word counts 96 = George Peele (S), one of Bacon's masks ; but this alone would carry no weight. Mr. Begley seemed very sure that *Ruscus* was Bacon and connected the "Superscribed Letter" with the F_B^R in the first stanza of *Lucrece*.

But what do the next two lines mean ? Can it be that Bacon actually dropped a missive addressed to one of his masks ("from thy selfe unto thy selfe") and that this fell into Marston's hands ? One thing at least is clear, and that is that whoever *Ruscus* may be, he was a man trying to preserve an incognito.

Unfortunately it so happens that in this case the cipher

evidence contains a point of ambiguity. How are we to treat “vizard-bifronted-*Ianian*”? Two words hyphenated count as one, and even three would do the same. But if two are in roman type and one in italic, what can we say? On the assumption that this triple word counts as two separate roman words and one italic word, we should have :

$$\begin{array}{r} \text{R.W. } 81 \\ + \text{I.L. } 19 \\ \hline 100 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

But I cannot be quite sure of this. We must remember, too, that here it is Marston (and Hall) who are using these cipher codes, and so it is possible that either of them might make a slight variation in Bacon's usual practice.

If my readers will now be good enough to consider all this contemporary evidence from Marston and Hall I cannot but think they will admit its vital importance. When we know how commentators have identified other literary characters in this period from *far* less testimony than is here submitted for Bacon, we are fully justified in claiming that, even apart from all cipher questions, a case has been made out ; while the secret cipher allusions give their additional weight as confirmation.



VENVS AND ADONIS

*Vilia miretur vulgus : mihi flauus Apollo
Pocula Castalia plena ministret aqua.*

ANCHORA
SPEI

LONDON

Imprinted by Richard Field, and are to be sold at
the signe of the White Greyhound in
Paules Church-yard.

1593.

I now come to the cipher evidence in *Venus and Adonis* itself, and will begin with the title-page. At first sight this appears to yield nothing, that is to say no Bacon signature, but interesting information is forthcoming in the following :

Whole page

I.L. 66 + R.W. 25 91 = Spenser (S) 	I.L. 66 — R.W. 25 41 = Peele (S)
R.L. 115 + I.W. 11 126 = Robert Greene (S) 	

Thus, at the outset Bacon has signed this work with the names of three of his masks. But we also have :

Upper section

R.L. 25
+ I.L. 66
91 = Spenser (S)

as though to confirm the Spenser signature on the page as a whole. Notice how in the first two of the above Bacon has evidently arranged his italic letters so that by either adding to or subtracting from them the same number, he obtains a signature. This is frequently done.

Remembering that this was the earliest work to bear the name "Shakespeare," it is indicative of the author's caution that his own name is not given plainly on the title-page. I think, however, he has just shown his head in the printer's imprint, since the first line of this contains 39 letters = F. Bacon (S).



TO THE RIGHT HONORABLE

Henrie Wriothesley, Earle of Southampton
and Baron of Titchfield.

Right Honourable, I know not how I shall offend in
 dedicating my unpolisht lines to your Lordship, nor
 how the worlde will censure mee for choosing so
 strong a proppe to support so weake a burthen,

 Conelye if your Honour seeme but pleased, I ac-
 count my selfe highly praised, and vowe to take aduantage of all
 idle houres, till I haue honoured you with some grauer labour. But
 if the first heire of my inuention proue deformed, I shall be sorie it
 had so noble a god-father: and neuer after eare so barren a land,
 for feare it yeeld me still so bad a harvest, I leaue it to your Honou-
 rable suruey, and your Honor to your hearts content, which I wish
 may alwaies answere your owne wish, and the worlds hope-
 full expectation.

Your Honors in all dutie,

William Shakespeare.

Next comes the dedication. Apart from all questions of cipher, it will surely be granted that the tone of this is that of one well born man addressing another; with respect perhaps, but also with that dignified ease which marks the intercourse between two men of education who are personally acquainted. All this would be appropriate for Bacon, but not so as coming from a "vagabond" actor. There is not a scrap of evidence to show that this actor was ever a personal friend of the Earl; and if Southampton were simply filling the perfunctory rôle of patron, this of itself implies very little. Noblemen in those days were constantly importuned to patronize books of all kinds. On the other hand, we do know that at this period Bacon and Southampton were on friendly terms.

Looking at this dedication from a cipher standpoint, we have :

$$\begin{array}{rcl} \text{R.L.} & 112 & \text{I.W. } 133 = \text{Marlowe (K)} \\ -\text{R.W.} & 20 & \\ \hline & 92 = \text{Bacon (R)} & \end{array}$$

also line 1 has I.L. 39 = F. Bacon (S)

Further, Bacon here gives us another example of signatures round the large initial letter, just as we saw in his *Essayes*, 1597. The words underneath this are "count my selfe." The word "count" is not infrequently used as a cipher hint, as may be seen in the 1609 edition of the Sonnets and the 1623 Folio of the Plays. If we treat these three words as a small acrostic and decode their letters, we get : c = 3, m = 12, s = 18, total 33 = Bacon (S). while if we do the same with all the letters of these words, they yield, also in simple cipher, 149 = Edmund Spenser (S), an amusing little device. I am sure this was planned, because a similar one will be found in the dedication to *Lucrece*.

The initial letters down the right hand side of this large initial R total 53, and this is a marked number in "Shakespeare" for various reasons. Probably one chief reason was that it represents *Lux*, a very significant word in such a connection as this, for example. It was also definitely associated with the Rosicrucian Fraternity.¹

¹ See Mr. A. E. Waite's *Real History of the Rosicrucians*, page 421.



V E N U S A N D A D O N I S

EVEN as the sunne with purple-colour'd face,
 Had tane his last leaue of the weeping morne,
 Rose-cheekt Adonis hied him to the chace,
 Hunting he lou'd, but loue he laught to scorne :
 Sick-thoughted Venus makes amaine vnto him,
 And like a bold fac'd suter ginnes to woo him.

Thrise fairer then my selfe, (thus she began)
 The fields chiefe flower, sweet aboue compare,
 Staine to all Nimphs, more louely then a man,
 More white, and red, then doues, or roses are :
 Nature that made thee with her selfe at strife,
 Saith that the world hath ending with thy life.

Vouchsafe thou wonder to alight thy steed,
 And raine his proud head to the saddle bow,
 If thou wilt daine this fauor, for thy meed
 A thousand honie secrets shalt thou know :
 Here come and sit, where neuer serpent hisses,
 And being set, Ile smother thee with kisses.

B

After the title-page and dedication, the next place where, in accordance with classical usage, hidden signatures may be expected is the first page of the poem. For a long time this page puzzled me. There is no italic type, the totals of roman words and letters give no clue, and there are no marginal acrostics. But I felt sure that, even if the author had been very wary, he would not have left this page without some evidence. So I tried again. Then it occurred to me that where no italic type is used, Bacon sometimes makes a distinction between words printed wholly in capitals and those in ordinary type—which of course answers the same

purpose. Here it will be seen that, apart from the heading, which is only a running title, there is just one word printed in capitals ; and I think there is no doubt that a signature lies concealed in the first stanza, thus :

Small R.L. 207
—Small R.W. 47

160 = Fr. Bacon (K)

But I was not satisfied with this alone and expected to find something else to confirm it. Finally I remembered how in the opening lines of the Sonnets, 1609 edition, he had italicised the word "*Rose*" as a hint that the signature of the Rosicrucian Fraternity would be found there ; and on further examination of this first page of *Venus and Adonis* my expectations were realized ; for a similar hint is given here. Line 3 has the word "Rose-cheekt," and line 10 the word "roses." On this basis we obtain :

Letters in line 3 . . . 33 = Bacon (S)
Letters in lines 3 to 10 282 = Francis Bacon (K)

another neat example of cipher construction, and one which would not easily be suspected in those days, except by a member of the Fraternity. Moreover, I rather think Bacon has been even cleverer than this ; for if anyone should argue that we ought to count the letters from "Rose-cheekt" to "roses" only, omitting the word "are" then the total would be 279 = Edmund Spenser. May not this be intentional too ?

Subsequently I discovered that another device is hiding itself at the very entrance, namely in the first couplet, thus :

E_H^V	E = 5
	V = 20
	H = 8

33 = Bacon (S)

also :

$E_{Had}^{VEN} (S) = 56 = \text{Fr. Bacon (S)}$

Below is a reproduction of the last page.

VENVS AND ADONIS.

She bowes her head, the new-sprong floure to smel,
Comparing it to her Adonis breath,
And saies within her bosome it shall dwell,
Since he himselfe is reft from her by death;
She crop's the stalke, and in the breach appeares,
Green-dropping sap, which she cōpares to teares.

Poore floure (quoth she) this was thy fathers guise,
Sweet issue of a more sweet smelling sire,
For eurie little griefe to wet his eies,
To grow vnto himselfe was his desire ;
And so tis thine, but know it is as good,
To wither in my brest, as in his blood.

Here was thy fathers bed, here in my brest,
Thou art the next of blood, and tis thy right.
Lo in this hollow cradle take thy rest,
My throbbing hart shall rock thee day and night ;
There shall not be one minute in an houre,
VVherein I wil not kisse my sweet loues floure.

Thus weary of the world, away she hies,
And yokes her siluer doues, by whose swift aide,
Their mistresse mounted through the emptie skies,
In her light chariot, quickly is conuaide,
Holding their course to Paphos, where their queen,
Meanes to immure her selfe, and not be seen.

FINIS

As might have been anticipated, the last page of this volume is not without its own testimony. Utilizing the same method as on the first page, we have :

Small R.W.	201	
—Large R.W.	1	
(FINIS)	—	
	200 =	Francis Bacon (R)
	—	

also :

Final couplet

$$\begin{array}{r} \text{R.L. } 75 \\ + \text{R.W. } 17 \\ \hline 92 = \text{Bacon (R)} \\ \hline \end{array}$$

If we test this page for marginal acrostics, the following results appear :

Last two stanzas

First letters of first words (S) = 157 = Fra. Rosie Cross (S)

Last page

First letters of first words (S) = 300.

Although this is not actually a signature, may it not be a hint, seeing that 100 = Francis Bacon (S) and 200 = Francis Bacon (R) ?

Finally, if we examine the last three lines :

In her light chariot quickly **is conuaide**,
Holding their course to Paphos, **where** their queen
Meanes to immure her selfe, and not **be seen**.

and draw a slanting line to include the portions in heavier type, we see that a sufficiently clear hint has been given ; for the author says as plainly as he dares, " Here is Bacon seen " (" Becon " would be pronounced bacon then). This piece of evidence has been given by various writers already.

In view of the character of the poem, and the fact that curiosity would be rife as to the identity of this new and brilliant writer, we need not be surprised if the cipher evidence, though ample, is somewhat more elusive than is usually the case. The more interesting is it to find that fuller and clearer hints were given when *Lucrece* was published in the very next year. Apparently the author felt a little more secure by then.

Apart from all questions of cipher, it is instructive to note that in his introduction to this poem¹ Sir Sidney Lee

¹ Fascimile edition : Oxford, 1905.

reminds us that many other Elizabethan poets besides Shakespeare had alluded to the theme of Venus and Adonis, and he specifically mentions Spenser, Greene and Marlowe. In the case of Spenser he says (p. 29), "The curious identity of tone, as well as of topic, can only be appreciated by a close study of the two poems side by side. The metre of Spenser's *Astrophel*, moreover, was that adopted by Shakespeare in his poem of *Venus and Adonis*. Many a critic might be forgiven if he mistook such a stanza as the following from Spenser's *Astrophel* for one of those with which *Venus and Adonis* concludes :—

His pallid face, impictured with death,
 She bathed oft with teares, and dried oft ;
 And with sweet kisses suckt the wasting breath
 Out of his lips like lilies pale and soft :
 And oft she cald to him, who answered nought,
 But onely by his lookes did tell his thought.

A little further on, Lee continues : " It is important to note that Spenser ignores the coy modesty of Adonis. It is not a point on which Ovid is quite explicit, and most of his successors leave it uncertain whether Adonis welcomed or rejected Venus' embraces. . . . Two other English poets, Robert Greene and Marlowe, had already seen, albeit dimly, the poetic value of this development of the legend. Robert Greene devoted to the story two lyrics which figured in his prose romances, and in both the boy's sensitive shyness is brought into prominence. . . . It is more interesting to note that Marlowe, in his translation of the *Hero and Leander* of Musæus, went out of his obvious path in order to bring Adonis' coldness into signal relief. In that translation Marlowe mentions Adonis more than once. In one place he gives the youth the epithet 'rose-cheek'd,' which is not warranted by the Greek text. That word is borrowed by Shakespeare when he first introduces Adonis to his reader in the third line of his own poem—a plain acknowledgment of obligation. In another place of *Hero and Leander* Marlowe interpolated three original lines, of

which the Greek is quite innocent. These describe the grove where

Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis, that before her lies.

Marlowe's genius exercised a powerful fascination over Shakespeare's youth, and in all probability under such influence Adonis' disdain of the goddess of beauty became the central motive of his first poem."

From this we see that the shyness of Adonis was a point emphasized by Shakespeare, Spenser, Greene, and Marlowe, i.e., four of Bacon's masks. This is not surprising ! But the extraordinary thing is that Lee refers to the epithet "rose-cheek'd" as being borrowed by Shakespeare from Marlowe. (Incidentally both Shakespeare and Marlowe spell it "rose-cheek't," and yet Lee puts "rose-cheek'd" in quotation marks. This may seem a small point, but unfortunately it is by no means an isolated example of inaccurate quotation by well-known scholars.) Here I fear the learned editor has forgotten himself ; for we know that *Venus and Adonis* was entered on the Stationers' Register on April 18th, 1593, and, in Lee's own words (p. 42) : " It is probable that publication followed in two or three weeks. . . . Copies were certainly on sale in June." Now Marlowe was buried on June 1st, 1593 ; *Hero and Leander* was entered on the Stationers Register on September 28th, the same year ; but no single copy is known to exist earlier than 1598. How, then, is it possible that the word " rose-cheek't " in *Venus and Adonis* is " a plain acknowledgment of obligation " to *Hero and Leander* ? To the best of our knowledge *Hero and Leander* remained in manuscript at least until September 1593, and perhaps until 1598. From the orthodox standpoint, therefore, the only possible explanation would be that Marlowe might have shown his MS to Shakespeare before his death. But this would be pure assumption for which no warrant exists. Besides, we might just as well say that Marlowe borrowed from Shakespeare's MS as Shakespeare from Marlowe's.

Sir Sidney Lee was certainly not justified in calmly stating, as though it were a matter of ascertained fact, that Shakespeare borrowed this epithet "rose-cheek't" from Marlowe. He was far too confident in giving detailed accounts of matters which can only be questions of speculation ; and one at least of his colleagues took exception to this habit. His well-known biography of Shakespeare is, in truth, not a biography at all ; it is a mass of conjecture, and was accurately described by *The Times* reviewer as having been "twisted by a master artificer into the cunning semblance of a biography" ! Many of his inaccuracies have been brought to light by such writers as the late Sir George Greenwood, and the intelligent public no longer accepts such biographical fiction with the child-like faith which it formerly displayed. We are beginning to see through the Stratford myth. However, this is by the way.

What interests us in the present connection is that Shakespeare, Spenser, Greene, and Marlowe all made reference to the theme of Venus and Adonis, that all **four** of them specially emphasize the coyness of Adonis, that some stanzas from Spenser are so similar in style to Shakespeare's work as to be hardly distinguishable, and that Shakespeare and Marlowe both apply the same unusual epithet "rose-cheek't," which is not warranted by the Greek text, to Adonis, no copying of one from the other being possible unless one of them had shown his manuscript to the other. Even though it may be possible to account for these facts on the orthodox theory, a far more natural and credible explanation is that all these writings issued from a single mind, namely that of Francis Bacon.

Apart from obvious misprints, of which there are very few, the various typographical irregularities naturally occasion comment from editors ; but as these gentlemen have never envisaged the possibility of such peculiarities being intended by the author for his own purposes, this is not to be wondered at. There may be surprises yet in store for all of us along these lines. In the present book I am concerning myself chiefly with evidence of authorship as displayed in the beginnings and endings of Bacon's works.



L V C R E C E



LONDON.

Printed by Richard Field, for Iohn Harrison, and are
to be sold at the signe of the white Greyhound
in Paules Churh-yard. 1594.

In the year following the publication of *Venus and Adonis*, namely in 1594, there appeared *Lucrece*, the get-up and typography of the two volumes being very similar.

On the title-page there is no italic type, and so we differentiate, as before, between words in small type and those in capitals. The result is :

Small R.L.	96	= George Peele	also :	96
+ Large R.W.	4	(S)	—	4
	100	= Francis Bacon		92 = Bacon
		(S)		
				(R)

The first edition was printed slowly and, as sometimes happened with books of that period, minor corrections were made while the sheets were being pulled off. The few surviving copies are all said to contain the curious misspelling "Churh" in the printer's imprint. Now the compositor would not be very likely to make a mistake in a word so familiar to him as this ; and so it is clear, to my mind at least, that this is another example of deliberate mis-spelling for cipher purposes. None of the signatures given above would have been possible had the word been correctly printed "Church." Not only so, but there is another fact which goes far to confirm this. The misspelled word "Churh" (S) = 56 = Fr. Bacon (S) ! Critics may smile, but this is just one more of the author's playful devices for hiding, and at the same time revealing' his secret.

TO THE RIGHT

HONOURABLE, HENRY

Wriothesley, Earle of Southampton,
and Baron of Titchfield.

THE loue I dedicate to your
 Lordship is without end : wher-
 of this Pamphlet without be-
 ginning is but a superfluous
 Moity. The warrant I haue of
 your Honourable disposition,
 not the worth of my vntutord
 Lines makes it assured of acceptance. What I have
 done is yours, what I haue to doe is yours, being
 part in all I haue, deuoted yours. Were my worth
 greater, my duety would shew greater, meane time,
 as it is, it is bound to your Lordship ; To whom I wish
 long life still lengthend with all happinesse.

Your Lordships in all duety.

William Shakespeare.

Continuing to differentiate between words in small type and those in capitals, we at once find in the text of the dedication

$$\begin{array}{rcl} \text{Small R.W.} & 91 & = \text{Spenser (S)} \\ + \text{Large R.W.} & 1 & \\ \hline & 92 & = \text{Bacon (R)} \\ \hline \end{array}$$

The heading by itself gives :

$$\begin{array}{rcl} \text{Large R.L.} & 25 & \\ - \text{Small R.W.} & 8 & \\ \hline & 33 & = \text{Bacon (S)} \\ \hline \end{array}$$

The whole page has :

$$\begin{array}{rcl} \text{Small R.W.} & 106 & \\ - \text{Large R.W.} & 6 & \\ \hline & 100 & = \text{Francis Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{rcl} \text{and also} & \text{Large R.L.} & 27 \\ & + \text{Large R.W.} & 6 \\ \hline & 33 & = \text{Bacon (S)} \\ \hline \end{array}$$

Further, if we examine the block of letterpress opposite the initial T, the result is :

$$\begin{array}{rcl} \text{Small R.W.} & 33 & = \text{Bacon (S)} \\ \text{Small R.L.} & 160 & = \text{Fr. Bacon (K)} \end{array}$$

a copious display for one single page ; and, as though to confirm the propriety of taking this separately, and also to confirm the ingenious cipher material encircling the large initial R in *Venus and Adonis* dedication, similar material is found to encompass the T in this one.

Under that letter are seen the words, "Lines makes it

assured." The initial letters of these three words, namely L m i a, represent in simple cipher 33 = Bacon (S), a miniature acrostic as before ; while the word " Lines " by itself is 56 = Fr. Bacon (S). So that the author is saying to us : " 56 makes it assured " ; i.e., that when we have found the other signatures round this initial T, we need not think they are merely coincidences, because the 56 has been placed there too—yet another instance of his drollery. One can almost hear the gay and witty Francis chuckling to himself as he contrived these clever little riddles for future generations to unravel. But how slow we have been ! It seems as though modern generations could not enter into the spirit of the Elizabethans in this respect, nor understand the type of mind which could delight in this kind of word play. It is not foolish merely because we in these days do not indulge in such practices.

Before passing on, we may just note that the " Argument " shows the following :

$$\begin{array}{r}
 \text{I.W.} \quad 361 \\
 \text{—R.L.} \quad 202 \\
 \hline
 159 = \text{Francis Tudor (R)} \\
 \hline
 \end{array}$$



THE RAPE OF

LUCRECE

FROM the besieged Ardea all in post,
 Borne by the trustlesse wings of false desire,
 Lust-breathed TARQVIN, leaues the Roman host,
 And to Colatium beares the lightlesse fire,
 Which in pale embers hid, lurkes to aspire,
 And girdle with embracing flames, the wast
 Of COLATINES fair loue, LVCRECE the chast.

Hap'ly that name of chast, unhap'ly set
 This batelesse edge on his keene appetite :
 When COLATINE vnwisely did not let,
 To praise the cleare vnmatched red and white,
 Which triumpht in that skie of his delight :
 Where mortal stars as bright as heauē's Beauties,
 With pure aspects did him peculiar dueties.

B

This first page yields the following results, excluding the heading, which is only a running title :

Small R.W. 96 = George Peele (S)

—Large R.W. 5

91 = Spenser (S)

also

Large R.L. 34

+ Large R.W. 5

39 = F. Bacon (S)

In considering the question of numerical marginal acrostics, care must be exercised not to accept too readily what may seem to be evidence ; because it is obvious that in any long poem one would be pretty sure to find a certain number of Bacon signatures, or those of some of his masks, purely by chance ; while the number of lines in the stanza would naturally influence the particular names which might result. I think, therefore, we ought only to consider such acrostics as may be found say on the first and last pages (unless there is reason to suspect them elsewhere) and even then only if there are several, so that they confirm each other, or if the same signature is shown in two or three codes. On this page we may confidently say that the following were planned :

Stanza I

First letters of first words (S) = 56 = Fr. Bacon (S)
 First letters of first words (K) = 160 = Fr. Bacon (K)
 Last letters of last words (S) = 91 = Spenser (S)
 Last letters of last words (R) = 84 = Spenser (R) and
Peele (R)

Stanza II

First letters of first words (K) = 156 = Greene (K)
 Last letters of last words (S) = 103 = Shakespeare (S)

In this position it is clear that a single "Shakespeare" signature is quite appropriate. Altogether this is a most excellent display.

Note the F_B^R which Mr Begley and other writers have pointed out ; this is surely a hint, especially as the word "From" is again used, as at the beginning of *Shakespeares Sonnets* and *A Lovers Complaint* ; and "From" (R) = 51 = Tudor (R). But there is also a similar device to that seen in the opening of *Venus and Adonis* for we have here

F_{Borne}^{FROM} (S) = 100 = Francis Bacon (S)

It has also been pointed out that the initial letters in the remainder of this stanza are, L A W A O. It is not an

unreasonable conjecture that this may mean Law, Alpha, Omega ; i.e., that there are definite laws regulating the author's use of the Alphabet.

Several writers have alluded to the remarkable marginal acrostic (not numerical) in the fifteenth stanza of this poem.

But she that neuer cop't with straunger eies,
 Could picke no meaning from their parling lookes,
 Nor read the subtle shining secrecies,
 VVrit in the glassie margents of such bookes,
 Shee toucht no vnknown baits, nor feard no hooks,
 Nor could shee moralize his wanton sight,
 More then his eies were open to the light.

Here the initial letters are, B Co N W Sh N M ! The solution is so obvious that this acrostic could not safely have been placed either on the first or last page ; so it is slipped in here. As further confirmation, note that this stanza contains lines 100 and 103 of the poem. Line 100 (Francis Bacon) has

$$\begin{array}{r} \text{R.L. } 41 \\ - \text{R.W. } 8 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

while line 103 (Shakespeare) has R.L. 39 = F. Bacon (S). Observe also the hint in the text : "subtle shining secrecies in the glassie margents of such bookes." Mr. William Stone Booth referred to this in his book entitled *Subtle Shining Secrecies* (Boston : Walter H. Baker Company, 1925), where he gave copious illustrations of the running acrostics and string acrostics to be found in Baconian works.

We now come to the last page in the volume.

THE RAPE OF LVCRECE.

This sayd, he strooke his hand vpon his breast,
 And kist the fatall knife to end his vow :
 And to his protestation vrg'd the rest,
 Who wondring at him, did his words allow.
 Then ioyntlie to the ground their knees they bow,
 And that deepe vow which BRVTVS made before,
 He doth againe repeat, and that they swore.

VVhen they had sworne to this aduised doome,
 They did conclude to beare dead LVCRECE thence,
 To shew her bleeding bodie thorough Roome,
 And so to publish TARQVINS fowle offence ;
 VVhich being done, with speedie diligence,
 The Romaines plausibly did giue consent,
 To TARQVINS euerlasting banishment.

N.

FINIS

This page shows us the following :

Small R.W. 100 = Francis Bacon (S)
 —Large R.W. 4

96 = George Peele (S)

Large R.L. 29
 + Large R.W. 4

33 = Bacon (S)

There are marginal acrostics as under :

Penultimate stanza

First letters of last words (S) = 62 = Bright (S)
 First letters of last words (K) = 166 = Bright (K)
 Last letters of first words (S) = 62 = Bright (S)
 Last letters of first words (K) = 166 = Bright (K)



The Fates decree that tis a mighty crown
Which Caesar would not have, but rather than To

PORTRAIT OF SHAKSPER
inserted in some copies of *Lucrece*, 1655

To face page 195

This can hardly be accidental, and so may be taken as Bacon's own testimony to his use of the name "Bright" as a pseudonym. I do not know of any other place where he has inserted such evidence.

Last stanza

Last letters of first words (S) = 81 = Marlowe (S)

On this page, if we draw a slanting line in the final couplet, through the letters that are in a heavier type, thus :

"The Romaines plausibly did giue **consent**
To TARQUINS euerlasting **banishment**."

FINIS

we see quite clearly F ba con, the same kind of device as in *Venus and Adonis*, thus obtaining confirmation that both were planned and not accidental.

Finally, the author has signed his name at the very end, thus :

Last word of poem, "banishment" (S) = 100 = Francis Bacon (S).

Before closing this chapter, I must refer to a remarkable piece of secret information contained in the 1655 edition of *Lucrece*, namely on the frontispiece. The lower part of the page has a full-length picture of Collatine and Lucrece, while above, in a small oval frame, is a portrait of Shaksper, adapted from the Droeshout engraving in the 1623 Folio. At the foot are the following words :

*The Fates decree that tis a mighty wrong
To Woemen Kinde, to have more Greife, then Tongue.
Will: Gilbirson: John Stafford excud.*

The interest of this inscription lies in the fact that :

Line 1 contains 33 letters = Bacon (S)

Line 2 contains 39 letters = F. Bacon (S)

Whether the signatures of Gilbertson and Stafford are also to be included in the cipher design or not, one cannot say with certainty. If they are, then we should have in addition to the above,

$$\begin{array}{r} \text{I.L. } 102 \\ + \text{I.W. } 22 \\ \hline \end{array}$$

$$\hline 124 = \text{W. Shakespeare (S)} \hline$$

I think there is also a further hint in the second line of the couplet, for the spelling "Woemen" was not very usual in 1655, and so we examine this word and the next, and find that

$$\text{Woemen Kinde (S)} = 111 = \text{Bacon (K)}$$

and with this interpretation, even though the cipher is non-symmetrical, the lines acquire a new and highly significant meaning, since they say: "The Fates decree that tis a mighty wrong to Bacon to have more grief than tongue." This is a very pertinent allusion to some of the sorrows of Francis Bacon's life to which he could not give tongue. Or it might mean that he had more griefs than tongue could tell. In either case, these lines are just one more of the many finger-posts all pointing in the same direction. It is noteworthy that this frontispiece is only found in very few copies of the 1655 edition, and in some cases it has been inlaid.

Once more I ask for an impartial consideration of all the facts relating to *Venus and Adonis* and *Lucrece*. If any reader still feels that the case has not been fully proved by now, then probably no amount of similar evidence will convince him. But I confidently believe it has been established, and that before long Francis Bacon will be recognized as the true author of both these poems. If, further, an equally strong case has been made out for the *Sonnets*, a task essayed in my previous book, then the Plays follow as a matter of course, since few will be found to deny that however much collaboration there may have been in some of these, the same hand was in the main, responsible for all. And there I must leave the matter for the present.

“ Shakespeare is a voice merely ; who and what he was that sang, that sings, we know not.”

EMERSON.

CHAPTER VII

WILLOBIE HIS AVISA, 1594

TO most of us in these days, *Willobie his Avis* is known chiefly, if not solely, as containing one of the very earliest references to Shakespeare as a writer. The poem itself has a certain interest for students of that period, but the author, whose name appears at the end of the Dedication and the Address to the Reader, but not on the title-page, seems to be otherwise unknown. He signs himself "Hadrian Dorrell."

An examination of this curious volume will, however, show that it was a very cautious method, in allegorical form, adopted by Bacon for giving out a few hints concerning the famous bi-literal cipher, which he tells us elsewhere was invented by him during his stay in France as a youth of some seventeen years. As he had already begun to enwrap some of the innermost secrets of his life history by this means, including many things which could not safely be made public at that time, it is natural that he would be especially careful not to disclose his identity as the writer, nor to say very much about his most elaborate cipher system. We shall see something of his methods by testing this volume on the lines adopted in the present book. I think it will be best to give, in addition to the title-page, a reproduction of both the Dedication and the Address to the Reader, because these will explain the plan of the publication.

WILLOBIE
HIS
A V I S A

OR

The true Picture of a mo-
dest Maid, and of a chast and
constant wife

In Hexamiter verse. The like argu-
ment whereof, was neuer hereto
fore published

Read the preface to the Reader before
you enter farther

A vertuous woman is the crowne of her husband, but
she that maketh him ashamed, is as corruption in
his bones. Prouerb. 12. 4.

Imprinted at London by

Iohn Windet

1594

As previously remarked, where a word is printed partly in roman and partly in italic type, it is omitted as a word, but its letters are included in a count of letters on the page. Notice, too, that the word "heretofore" is not hyphenated and so must be taken as two words. If therefore we omit the words "*mo-dest*" and "*argu-ment*," but count their letters, the page shows these results :

$$\begin{array}{r} \text{R.L. } 246 \\ + \text{I.W. } 13 \\ \hline 259 = \text{Shakespeare (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 246 \\ - \text{I.L. } 59 \\ \hline 187 = \text{Prince of Wales (R)} \\ \hline \end{array}$$

Here, at the outset, we see caution in the fact that this title-page does not actually show a Bacon signature in the usual way. But I think the author has given us just a peep at himself in the words, "Read the preface to the Reader before you enter farther," since these words, which specially call attention to that preface, give:

$$\begin{array}{r} \text{R.W. } 10 \\ + \text{R.L. } 46 \\ \hline 56 = \text{Fr. Bacon (S)} \\ \hline \end{array}$$

Another point is that the word "AVISA" is printed in large capitals. This is significant because, as we shall see, the main purpose of the book centres round this very word.

Next comes the Dedication, which runs as follows :

To all the constant Ladies & Gentlewomen of England that feare God

Ardon me (sweete Ladies) if at this present, I depriue you of a iust Apology in defence of your constant Chastities, deserued of many of you, and long sithence promised by my selfe, to some of you : and pardon mee the sooner, for that I haue long expected that the same should haue bene performed by some of your selues, which I know are well able, if you were but so wellwilling to write in your owne praise, as many men in these dayes (whose tounes are tipt with poyson) are too ready and ouer willing, to speake and write to your disgrace. This occasion had bene most fit (publishing now the praise of a constant wife) if I had bene but almost ready. But the future time may agayne reueale as a fit meanes heereafter for the performance of the same : if so it seeme good to him that moderateth all. Concerning this booke which I haue presumed to dedicate to the safe protection of your accustomed courtesies ; if yee aske me for the persons : I am altogether ignorant of them, and haue set them downe onely as I finde them named or disciphered in my author. For the trueth of

2

this

On this page we find concealed information, as so often, round the large initial letter at the commencement. Taking the letterpress opposite this, we have :

R.L. 183
—R.W. 45

138 = Prince of Wales (S)

while there is a marginal acrostic running down the side of this initial letter, thus :

First letters of first words (S) = 67 = Francis (S)

First letters of first words (K) = 171 = Francis (K)

which I think we may accept as being planned. Further, the words "haue long expected," beneath the bottom line bounding this letter, represent in simple cipher 157 = Fra. Rosie Cross (S); and, as though to give confirmation of this, the full-length lines on the whole page, i.e., excluding those opposite the large "P," again yield 157.

The page as whole, with heading, gives :

R.W.	208
—I.L.	29

179 = George Peele (R).

On the next page, the Dedication is continued as follows :

The Epistle Dedicatory

his action, if you enquire, I will more fully deliuer my opinion hereafter. Touching the substance of the matter it selfe, I thinke verily that the nature, woordes gestures, promises, and very quintessence, as it were, is there liuely described, of such lewd chapmen as vse to entise silly maides, and assaile the Chastity of honest women. And no doubt but some of you, that haue bene tried in the like case, (if euer you were tryed,) shall in some one part or other acknowledge it to bee true. If mine Author haue found a Brytaine Lucretia, or an English Susanna, enuy not at her prayes (good Ladies) but rather endeuor to deserue the like. There may be as much done for any of you, as he hath done for his AVISA. Whatsoeure is in me, I haue vowed it wholly, to the exalting of the glory of your sweete sex, as time, occasion and ability shall permit. In the meane time I rest yours in all dutyfull affection, and commend you all to his protection, under whose mercy we enioy all.

Your most affectionate

Hadrian Dorrell.

In this Dedication we see how "Hadrian Dorrell" professes ignorance of the matter which he is publishing on behalf of someone else, here represented as the true author. This will be more fully explained in the Address to the Reader which follows. Meanwhile, we note the cipher information on this page :

Excluding heading

R.W. 182
+ I.W. 5

187 = Prince of Wales (R)

R.W. 182
— I.W. 5

177 = William Shakespeare (S)

Including heading

R.W. 182
+ I.L. 54

236 = Christopher Marlowe (R)

R.W. 182
— I.W. 8

174 = Robert Greene (R)

Again one notices caution, in that no Bacon signature appears on this page. His identity is only covertly referred to under the title "Prince of Wales." But three of his chief masks are given with full Christian and surnames. Before making further comments, I will give the text of the Address to the Reader.

To the gentle & courteous Reader

IT is not long sithence (gentle Reader) that my very good frend and chamber fellow M. Henry Willobie, a yong man, and a scholler of very good hope, being desirous to see the fashions of other countries for a time, departed voluntarily to her Maiesties seruice. Who at his departure, chose me amongst the rest of his frendes, unto whome he reposed so much trust, that he deliuered me the key of his study, and the vse of all his bookes till his returne. Amongst which (perusing them at leysure) I found many prety & wity conceites, as I suppose of his owne dooing. One among the rest I fancied so much, that I haue ventured so farre vpon his frendship, as to publish it without his consent. As I thinke it not necessary, to be ouer curious in an other mans labour, so yet something I must say for the better understanding of the whole matter. And therefore, first for the thing it selfe, whether it be altogether fayned, or in some part true, or altogether true; and yet in most part Poetically shadowed, you must giue me leaue to speake by coniecture, and not by knowledge. My coniecture is doubtfull, and therefore I make you the Iudges. Concerning the name of AVISA, I thinke it to be a fayned name, like vnto Ouids Corinna; and there are two causes that make mee thus to thinke. First, for that I neuer Heard of any of that name that I remember; and next for that

3

in a

As regards the cipher evidence on this page, I think we may properly assume that it is a genuine mistake of the printer to have *two* catchwords. At any rate, as the page stands there seems to be nothing devised, whereas by omitting one catchword, i.e., by making the total words on the page one more, we at once have :

Excluding heading

I.W. 253
—R.L. 17

236 = Christopher Marlowe (R)

Including heading

I.W. 259 = Shakespeare (K)

It is quite evident that there is some special significance in this word "AVISA" which is made so much of, and printed in roman capitals, but of which the author professes to be in ignorance, only conjecturing that it is "a fained name." On the following page we shall come to the kernel of the matter, and so I will reproduce the essential portion of that page.

The Epistle

in a voide paper rolled up in this boke, I found this very name AVISA, written in great letters a prety distance a sunder, & under euery letter a word beginning with the same letter in this forme.

A. V. I. S. A.

Amans vxor inuolata semper amanda.

That is in effect. A louing wife, that neuer violated her faith, is alwaies to be beloued. Which makes me coniecture that he minding for his recreation to set out the Idea of a constant wife, (rather describing what good wiues should doe then registering what any hath done) deuised a womans name; that might fitly expresse this womans nature whom he would aime at; desirous in this (as I coniecture) to imitate a far off, either Plato in his Common wealth, or More in his Vtopia.
etc.

In 1905 there was published in London by Mr. Bernard Quaritch a book entitled *Letters from the Dead to the Dead* by one Oliver Lector. This writer was somewhat enigmatical in his expression of opinion on Baconian problems, and spoke rather scornfully of Shakespeareans and Baconians alike. He was also inclined to make pontifical pronouncements, with an air of authority which may or may not have been justified. But however that may be, he undoubtedly put his finger on the crux of this matter when he pointed out that this page of *Willobie his Avisa* gives a veiled allu-

sion to the bi-literal cipher ; since that word, as printed above in huge capitals, with stops between each letter, and with slightly more space between "S" and "A" than between "I" and "S," may be read : "A 5 is A." Although this one item of information naturally does not give away much of the secret code, yet one cannot doubt that it was a hint of what Francis Bacon explained more fully in his *De Augmentis*, 1623. In the Sixth Book of that work he gives an example of a bi-formed alphabet, thus :

Exemplum *Alphabeti Biliterarij*

A	B	C	D	E	F
Aaaaa	aaaab	aaaba	aaabb	aabaa	aabab

and speaks in such a way as to suggest that he himself was using such an alphabet for cipher purposes. He then proceeds to give an example of the working of it ; thus the Latin word *Fuge* would be represented in this way :

F	U	G	E
Aabab	baabb	aabba	aabaa

and so the outer message must be in quintuple proportion to the hidden cipher message enfolded. The general principle, of course, is similar to that on which our modern Morse code is based.

I must leave it to those who are specialists in the interpretation of the bi-literal cipher to tell us whether there is any hidden message in this very volume *Willobie his Avis*. If so, it would be very interesting.

Looking at this particular page from the standpoint of our numerical signatures, I believe that when the author is giving his allegorical explanation of the word AVISA, he cleverly tells us his real name at the same time ; for the words which are printed in roman type, namely : "A louing wife, that neuer violated her faith, is alwaies to be beloued," give :

R.L. 56 = Fr. Bacon (S)

I will now give the conclusion of this Address, beginning at the foot of the last page but one.

I haue christened it by the name of Willoby his Avisas : because I suppose it was his doing, being written with his owne hand. How he will like my bouldness, both in the publishing, and naming of it, I know not. For the incouraging and helping of maides and wiues to holde an honest and constant course against all vn honest and lewd temptations, I haue doone that I haue doone. I haue not added nor detracted any thing from

To the Reader

from the worke it selfe, but haue let it passe without altering any thing : Onely in the end I haue added to fill up some voyd paper certaine fragmentes and ditties, as a resolution of a chaste and constant wife, to the tune of Fortune, and the praise of a contented mind, which I found wrapped altogether with this, and therefore knew not whether it did any way belong vnto this or not.

Thus leaving to trouble your patience with farder delaies, I commit you to the good gouernment of Gods spirit. From my Chamber in Oxford this first of October.

Hadrian Dorrell.

I think we can now see more evidence of Francis Bacon's skill, and prudence too, in the choice of the various names he used for hidden purposes. He was far too careful to give any clue to his identity in the title of this book as it appeared on the title-page, and so "Willobie his Avisas" does not reveal anything. But here, almost at the close of the Address to the Reader he cunningly varies the spelling so slightly as to appear perfectly harmless, and yet so as to make covert allusion to himself ; for

Willoby (S) = 91 = Spenser (S)
 (K) = 143 = Spenser (K) & F. Bacon (K)
 Willoby his Avisas (R) = 200 = Francis Bacon (R)

and he disclaims responsibility by attributing this to the actual handwriting of the fictitious author ! How he must have enjoyed inventing all these droll devices for hoodwinking the world !

On the last page of this Address we again have no direct Bacon signature, but :

Excluding heading

$$\begin{array}{r} \text{I.W. } 101 \\ + \text{R.W. } 2 \\ \hline 103 = \text{Shakespeare (S)} \\ \hline \end{array}$$

Including heading

$$\begin{array}{r} \text{I.W. } 101 \\ - \text{R.W. } 5 \\ \hline 96 = \text{George Peele (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.W. } 101 \\ + \text{R.L. } 25 \\ \hline 126 = \text{Robert Greene (S)} \\ \hline \end{array}$$

Note, too, that in the last line but one there is a roman F to the word "From." This was evidently required for the purposes of his cipher plan ; and I suggest further that he chose the word "From," as we have already seen it chosen in prominent positions, because this word (R) = 51 = Tudor (R) ; also because it begins with "Fr."

We will now look at the first page of the poem, to see what evidence this contains.

WILLOBIE HIS AVISA

OR

The true picture of a modest Maide
and of a chast and constant
 wife.

CANT. I

Et martiall men,
 of Mars his praise,
 Sound warlike trumpe :
 let lust-led youth,
 Of wicked loue,
 write wanton layes ;
 Let sheepeheards sing,
 their sheepe coates ruth :
 The wiser sort,
 confesse it plaine,
 That these haue spent good time in vaine.

My sleepeie Muse that wakes but now,
 Nor now had wak't if one had slept,
 To vertues praise hath past her vow,
 To paint the Rose which grace hath kept,
 Of sweetest Rose, that still doth spring,
 Of vertues birde my Muse must sing.

B

The

Looking first at the letterpress opposite the large initial
 L, we find :

R.L. 157 = Fra. Rosie Cross
 + R.W. 32

189 = Wm. Shakespeare (R)

also a marginal acrostic :

First letters of first words (S) = 67 = Francis (S)

One would not have taken notice of this latter, but in this particular book, I think the author was being especially careful not to show his own full name too often.

The final line of the first stanza has 33 letters = Bacon (S)

The second stanza has 176 letters = W. Shakespeare (R)
and Edmund Spenser (R)

The page as a whole has :

$$\begin{array}{rcl} \text{R.W.} & 94 & = \text{Marlowe (R)} \\ + \text{I.W.} & 9 & \\ \hline & 103 & = \text{Shakespeare (S)} \\ \hline \end{array}$$

and, excluding heading, R.L. 370 = Bacon-Shakespeare (K)

At the end of the poem there is a section headed *The Authors Conclusion*, but on this I find no cipher message whatever. The reason doubtless is, that this is not the end of the whole book, since there follow verses by two writers in praise of the author and his work, and a final poem in praise of contentment.

Here are the verses by one "Abell Emet."

Abell Emet in commendation of Willobies auisa

TO Willoby, you worthy Dames yeeld worthy prayse
 Whose siluer pipe so sweetly sounds your strange delays,
 Whose lofty style, with golden winges remountes your fame,
 The glory of your Princely sex, the spotless name :
 O happy wench, who so she be if any be,
 That thus deserud thus to be praised by Willobie
 Shall I beleeeue, I must beleeeue, such one there is,
 Well hast thou said, long maist thou say, such on there is,
 If one there be, I can beleeeue there are no more,
 This wicked age, this sinfull tyme breeds no such store :
 Such siluer myntes, such golden mines who could refuse ?
 Such offers made and not receu'd, I greatly muse.
 Such deepe deceit in frendly shewes, such tempting fittes,
 To still withstand, doth passe the reach of womens wittes :
 You Country maides, Pean numphes reioyse and sing,
 To see from you a chast, a new Diana spring :
 At whose report you must not fret, you may not frowne,
 But rather stryue by due desert for like renowne,
 Her constant faith in hot assaye hath wonne the game,
 Whose praise shall liue, when she is dead with lasting fame :
 If my conceit from strangers mouth may credit get,
 A brauer Theame, more sweetly pend, waw neuer yet.

Abell Emet.

This writer has given very decisive information as to the true author of *Willobie*.

The heading contains	R.L. 39	}	= F. Bacon (S)
The first line	I.L. 39		
The last line	I.L. 39		

The poem as a whole shows :

R.L. 56 = Fr. Bacon (S)
I.W. 210
— R.W. 10
—
200 = Francis Bacon (R)
—

There is another commendatory poem headed "*In praise of Willobie his Avisa, Hex- ameton to the Author.*" It is signed with the cryptic words, "*Contraria Contrarijs : vigilantius : Dormitanus.*" I do not think there is any need to reproduce it in full, but will record the fact that the whole poem, including signature and heading, gives :

$$\begin{array}{r} \text{I.W. } 199 \\ - \text{R.W. } 39 \\ \hline 160 = \text{Fr. Bacon (K)} \\ \hline \end{array}$$

The chief interest of this poem lies in the fact that it contains one of the very earliest references to "Shakespeare" as a writer. This reference occurs in the second stanza, which runs as follows :

*Though Collatine haue deerely bought,
To high renowne, a lasting life,
And found that most in vaine haue fought,
To haue a Faire, and Constant wife
Yet Tarquyne pluckt his glistering grape,
And Shake-speare, paints poore Lucrece rape.*

This stanza shows the following :

$$\begin{array}{r} \text{I.L. } 140 \\ - \text{R.L. } 48 \\ \hline 92 = \text{Bacon (R)} \end{array} \qquad \begin{array}{r} \text{I.L. } 140 \\ + \text{I.W. } 32 \\ \hline 172 = \text{Shakespeare (R)} \\ \hline \end{array}$$

thus linking the two names together. And notice that he hyphens the word "Shake-speare."

Incidentally I may remark that even so good a scholar as Mrs. C. C. Stopes (*The Bacon-Shakespeare Question*, p. 74) misquotes the last line badly, not only substituting "poor" for "poore," but also "Shakespere" for "Shake-speare." Seeing that she puts her quotation in inverted commas, this is inexcusable. That hyphen is extremely significant. Sir Sidney Lee, too, frequently writes the word

in the form "Shakespeare," even if the author he is quoting spells it quite differently.

The last two pages of this volume contain the verses in praise of contentment. I give the final page only.

his Avisa

W
100 { To Diomede, whom in the end, she found a faithless foe,
For hauing sliu'd the gentle slip, his loue was turned to hate.
And she a leaper did lament, but then it was too late.
Now foolish fancie was the cause, this Crysed did lament,
For when she had a faithfull friend, she could not be content.
Ten thousand fell at Troyes siege, whose blood had not bene spent
If fickle headed Hellen could, at first haue bene content.
You can not in the Serpents head, such deadly poyson find,
As is the fained loue that liues, with discontented mind.
Of all the wisdom of the wise, that I could euer tell,
33 { This wisdom beares the chiefest sway, to stay when we be well,
As sweetest musicke rudely iarres, except there be consent :
So hottest loue doth quickly coole, except it be content.
33 { Of all the braue resounding words, which God to man hath lent,
This soundeth sweetest in mine eare, to say. *I am content.*

Euer or Neuer

FINIS

Below this follows the printer's imprint, which in itself shows.

I.L. 44
—I.W. 11

—
33 = Bacon (S)
—

but the main cipher evidence is contained in the page, excluding this imprint.

It will be seen how this final portion of the poem groups itself into three Bacon signatures, taking roman and italic words together. In addition we have :

R.W. 163
—I.W. 3

—
160 = Fr. Bacon
— (K)

R.W. 163
+ I.L. 11

—
174 = Robert Greene
— (R)

Then come the words “*Euer or Neuer*,” having no apparent meaning or connection with what precedes. Why were they inserted just in that position? I suggest that they are placed exactly where the signature of the author might be expected, and that they *are* one of his signatures, since in simple cipher these words count 138 = Prince of Wales (S).

If we now include these words, further information is given, thus :

$$\begin{array}{r} \text{R.W. } 163 \\ -\text{I.L. } 22 \\ \hline 141 = \text{Francis Tudor (S)} \end{array}$$

$$\begin{array}{r} \text{R.W. } 163 \\ -\text{I.W. } 6 \\ \hline 157 = \text{Fra. Rosie Cross (S)} \end{array}$$

thus confirming the “Prince of Wales” signature, and adding that of the Rosicrucian Fraternity, giving the status of the author as a member of that fraternity. Lastly, by including the word *FINIS* we obtain :

$$\begin{array}{r} \text{R.W. } 163 \\ -\text{I.L. } 27 \\ \hline 136 = \text{Wm. Shakespeare (S)} \\ \hline \text{and Bacon-Shakespeare (S),} \end{array}$$

Notice the italic “*T*” at the commencement of the last line. Without this, three of the above signatures would not have been formed.

One final point of interest remains. It is generally assumed—and rightly so, as it seems to me—that “Hadrian Dorrell” may be taken as the real author, and not Henry Willobie. This being so, we naturally examine this name to see whether it is a pseudonym, or whether it bears any hidden meaning. Now the remarkable thing is that :

$$\begin{array}{l} \text{Hadrian Dorrell (S)} = 132 = \text{Francis St. Alban (S)} \\ \text{(K)} = 314 = \text{Francis St. Alban (K)} \end{array}$$

Of course the sceptic will merely say that this shows how easily these signatures may happen by accident, since the title of Viscount St. Alban was not conferred on Francis Bacon until 1621. But knowing what we do of Bacon's care and ingenuity in all these matters, I am not disposed to accept this as a mere coincidence, especially as I believe cases are on record where a man has chosen many years in advance a title which he hoped or even expected to receive later. In Bacon's case it is noteworthy that, contrary to custom he did not take the name of a *place* but that of a *person*. He was not "Viscount St. Albans," even though many of his contemporaries referred to him sometimes thus. His correct title was "Viscount St. Alban," thus apparently associating himself with the saint who is said to have been martyred in the year 287 (note the number) and was claimed as the patron of Freemasons. Of course the town of St. Albans was also associated with the man St. Alban. If, as seems probable, Francis Bacon had actually formed some kind of secret society—whether directly connected with Rosicrucianism or Freemasonry cannot here be discussed—and if he wished to be associated with St. Alban, it is quite conceivable that he may have adopted the name Francis St. Alban as the one by which he would be known to the members of such a society. Hence such a secret name would be a convenient one to insert in a book like *Willobie*, rather than his usual one.

What, then, was the real purpose in penning this allegory? What further hidden message does it contain beyond a hint as to the foundation of Bacon's bi-literal cipher? These questions will best be answered by those who have made a special study of that difficult code—difficult, that is, in practice, though simple enough in its general principles. I commend *Willobie his Avis* to such students, and think it quite likely that they may discover some useful information to help us in unravelling more of the puzzles which envelop the life and work of Francis Bacon.

“ I am one of those who have never been able to bring the life of William Shakspeare and the plays of Shakespeare within a planetary space of each other. Are there any two things in the world more incongruous ? Had the plays come down to us anonymously, had the labour of discovering the author been imposed upon after-generations, I think we could have found no one of that day but Francis Bacon to whom to assign the crown.”

DR. W. H. FURNISS.

CHAPTER VIII

CONTEMPORARY WITNESSES TO BACON'S CONCEALED AUTHORSHIP

JOHN DAVIES OF HEREFORD

INOW come to contemporary allusions to "Shakespeare." It has constantly been pointed out by Baconians that praise of a work constitutes no proof that the ostensible author, whose name appears on the title-page, is the actual writer ; for we know that in Tudor times many books had false title-pages. It implies no guarantee that the writer of the eulogy could personally vouch for the identity of the real author with the name on the title-page. Therefore the greater number of the allusions on which Stratfordians rely are practically worthless as evidence in this connection. There are, however, a few writers who do seem to identify the author "Shakespeare" with the actor Shaksper ; and one of these is John Davies of Hereford. It is hardly surprising, then, that he is frequently quoted by the orthodox. Yet if we look beneath the surface, it will soon become apparent that he was another of the many literary men of the time who were quite familiar with the real facts, but discreetly held their peace, only disclosing the truth to those who could read between the lines. Here is the famous sonnet which is triumphantly brought out as a weapon against the Baconians ; and we shall see how it becomes a boomerang returning on the Stratfordians. It is to be found in *The Scourge of Folly*, Vol. II, page 26.

R.W. I.W.

R.L. I.L.

I	5	<i>To our English Terence Mr. Will</i>	5	20
I		Shake-speare	I	I
I		Epig. 159		4
9	I	SOME say (good <i>Will</i>) which I, in sport, do sing	29	4
9		Had'st thou not plaid some kingly parts in sport,	39	
7	I	Thou hadst bin a companion for a <i>King</i> ;	26	4
8		And, beene a King among the meaner sort.	31	
9		Some others raile ; but raile as they thinke fit,	38	
8		Thou hast no rayling, but a raining Wit :	32	
I		And honesty thou sow'st, which they do reape ;	8	27
I	8	So, to increase their Stocke which they do keepe.	6	33
55	22		229	88

To begin with, this sonnet has rather the appearance of a left-handed compliment, and is decidedly enigmatical. Not only so, but more than one student has pointed out that, although the comparison of Shakespeare with Terence does not at first sight seem a very happy one, since by the time this sonnet was written (or at least printed) histories and tragedies, as well as comedies, had issued from the author's pen ; yet the significant fact is that the poet Terence was sometimes suspected of not having written the comedies attributed to him. On the Baconian theory, therefore, this comparison is singularly apt.

On looking at this poem, the first thing which catches the eye is "Shake-speare" with a hyphen. This alone ought to have told us long ago that the word is a pseudonym. It appears thus hyphenated on many of the early quartos of the plays and in *Shake-Speares Sonnets*, the original 1609 edition. Next "Epig. 159" in the heading is a finger-post, since 159 = Francis Tudor (R). Then, even allowing for the customary mingling of roman and italic types, this poem shows plainly that the italicizing is extremely arbitrary. Why, for instance should we have "*King*" in line 3 and "*King*" in line 4 ? And look at the last two lines. What printer would play about in this manner except for a

definite reason? Why should not "honesty" and "Stocke" be in italics and the rest in roman type? Undoubtedly there is a purpose in it all, and that purpose is connected with ciphers.

Let me suggest what may have happened. A sonnet of this description is not a noble and inspired poem, and so it is no offence against the dignity of Poetry that these few lines should have been carefully constructed in order to convey secret information of extreme importance. Undoubtedly Davies took a great deal of trouble over it and he has produced a very clever piece of work. I suggest, then, that he may have written his sonnet, choosing his words so as to give the following results :

First line .. 33 letters = Bacon (S)

Second line .. 39 letters = F. Bacon (S)

Last line .. 39 letters = F. Bacon (S)

and also these acrostics :

First letters of first words (R) = 98 = Greene (R)

Last letters of first words (S) = 91 = Spenser (S)

Last letters of last words (S) = 100 = Francis Bacon (S)

This would require careful thought and is the most difficult part.

He then italicized various words in order not only to produce in the last line :

I.L. 33 = Bacon (S)

+ R.L. 6

—
39 = F. Bacon (S) a *double* reference.

but also:

R.W. 55

R.L. 227

—I.W. 22

+ R.W. 55

—
33 = Bacon (S)

—
282 = Francis Bacon (K)

R.L. 227

—R.W. 55

—
172 = Shakespeare (R)

This would have been quite excellent, except that he may have thought it wiser not to give "Shakespeare." He then saw that by making two trifling alterations he would be able not only to avoid "Shakespeare," but to give a still better display of other names. So he instructed the printer to put a roman "r" in *Mr.* in the heading, and a roman initial A in the last line but one. By this means he gives us, *instead* of the last *two* above, *four* others, as follows :

$$\text{R.L. } 229$$

$$+ \text{R.W. } 55$$

$$284 = \text{Francis Bacon Knight (R)}$$

$$\text{R.L. } 229$$

$$- \text{I.L. } 88$$

$$141 = \text{Francis Tudor (S)}$$

$$\text{I.L. } 88$$

$$+ \text{R.W. } 55$$

$$143 = \text{F. Bacon (K) \& Spenser (K)}$$

$$\text{R.L. } 229$$

$$- \text{R.W. } 55$$

$$174 = \text{Robert Greene (R)}$$

We must further bear in mind that John Davies also wrote a sonnet to Francis Bacon, and so this must be examined next. It is to be found in Vol. II of *The Scourge of Folly*.

It is worth noting that on collating the British Museum copy of *The Scourge of Folly*, with the Bodleian copy, I find that whereas in the former each sonnet is complete on a page, in the latter each is divided over two pages, showing that the impressions are slightly different, for reasons which I did not investigate. But the point is that both copies agree exactly in all their typographical peculiarities.

*To the royall, ingenious, and all-learned
knight Sr. Francis Bacon.*

THy *Bounty*, and the *Beauty* of thy Witt
 (Comprised in lists of *Law* and learned *Arts*,
 Each making thee for great *Employment* fitt
 Which now thou hast, (though short of thy deserts)
 Compells my Pen to let fall shining *Inke*
 All to bedew the *Baies* that *deck* thy *Front* ;
 And to thy health in *Helicon* to drinke
 As, to her *Bellamour*, the *Muse* is wont :
 For, thou dost her embozom ; and, dost use
 Her company for sport twixt graue affaires :
 So utterst *Law* the liuelyer through thy *Muse* :
 And for that all thy *Notes* are sweetest *Aires* ;
 My Muse thus notes thy worth in eu'ry Line,
 With yncke which thus she sugers ; so, to shine.

In the heading we notice that Davies actually applies the word "royall" to Francis Bacon, not in any metaphorical sense but seemingly in quite the literal meaning. If this is yet another hint of his Tudor lineage, it is a very outspoken one ; something more than a hint indeed. The explanation probably lies in the fact that by this time James I had ascended the throne, so that Bacon had evidently renounced all idea of claiming his heritage, not being the type of man who would raise a rebel faction to attain any such end. Therefore it would be possible to make statements which could not safely have been made during Elizabeth's reign.

This sonnet makes the distinct statement that in the leisure obtainable from his public duties, Bacon did court the Muses. But of course Davies could not say very much about this, and so he rather gives us to understand that if the "all-learned knight" wrote poetry, it was only as a dilettante and not for serious occupation.

As will be seen, there are various typographical irregularities in this poem. For example, "*deck*" is italicized, though it is a verb, while lines 2 and 3 have initial roman

letters to italic words. The first line of the heading has 33 letters ; but apart from this, the only cipher name is :

R.L. 347
—I.L. 181

166 = Francis Bacon Knight (S)

This is good evidence of Davies's knowledge of these methods, since he gives the same form of Bacon's name as in the "Shakespeare" sonnet, though in a different code. But the most noticeable thing in all this is that the results are scanty, and they give no information as to Bacon's masks. I believe this was intentional, because Davies had already given such a copious display in the "Shakespeare" sonnet that he might well have thought it injudicious to be equally lavish here. Nevertheless, in the more occult form of marginal acrostics he has atoned amply and shown what he can do ; thus :

Excluding heading

Last letters of first words (S) = 177 = William Shake-
peare (S)
Last letters of last words (R) = 172 = Shakespeare (R)

Including heading

First letters of first words (S) = 149 = Edmund Spen-
ser (S)
First letters of last words (S) = 138 = Prince of Wales (S)

If the whole of the evidence contained in these two sonnets be now reviewed, we are fully justified in saying that so far from being a witness for the Stratfordian theory, John Davies of Hereford may henceforth be claimed as a staunch ally of the Baconians. What strengthens this conviction still more is that Davies, a teacher of calligraphy, was actually employed by Bacon as one of his "good pens" ; so that he would almost certainly be acquainted with these literary secrets.

FRANCIS MERES

In Chapter III we saw what Francis Meres said in cipher, as I believe, about the Spenser works. We must now examine the famous passage referring to Shakespeare, since this is one of the mainstays of the orthodox position. It begins at the foot of page 281 in *Palladis Tamia*, 1598, and the first paragraph is completed by one line on page 282, thus :

p. 281

“ As the soule of *Euphorbus* was thought
to liue in *Pythagoras* : so the sweete wittie
soule of *Ouid* liues in mellifluous & hony-
tongued *Shakespeare*, witnes his *Venus* and
Adonis, his *Lucrece*, his sugred Sonnets
among

p. 282

among his priuate friends, &c.

In these half-dozen lines, all that Meres does is :

$$\begin{array}{r}
 \text{R.W.} \quad 32 \\
 + \text{I.W.} \quad 7 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

However this is a good beginning. Then follows the next paragraph, so often quoted as testimony to Shakespeare's fame.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines : so *Shakespeare* among ; English is the most excellent in both kinds for the stage ; for Comedy, witnes his *Gētleme of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Midsummers night dreame*, & his *Merchant of Venice* : for Tragedy his *Richard the 2.* *Richard the 3.* *Henry the 4.* *King Iohn*, *Titus Andronicus* and his *Romeo* and *Iuliet*.

On the third and fourth lines of this will be seen the abbreviations “ $\frac{e}{y}$ ” and “Gětlemě.” It is possible that Meres himself originally arranged these forms in order to suit the construction of his cipher message ; but on the other hand the printer may have done it to adjust the spacing out of his lines ; in which case Meres would have to adapt his cipher plan accordingly after seeing a proof. That both these abbreviations were finally arranged by Meres himself I have no doubt whatever. In the third line the reason probably was that the very line in which the name “Shakespeare” occurs should contain just 33 letters = Bacon (S). And the same reason may have applied to the fifth line, where he begins to mention the Shakespeare works by name, since that line also has 33 letters. I do not overlook that this does not obtain on the previous page ; but clearly it would not be prudent to give exactly the same hint too often, especially in consecutive paragraphs. So that this is hardly an objection.

Here is what Meres tells us secretly :

$$\begin{array}{r} \text{R.L. } 169 \\ + \text{I.W. } 31 \\ \hline \end{array}$$

$$200 = \text{Francis Bacon (R)}$$

$$\begin{array}{r} \text{R.L. } 169 \\ - \text{I.W. } 31 \\ \hline \end{array}$$

$$138 = \text{Prince of Wales (S)}$$

$$\begin{array}{r} \text{I.L. } 174 = \text{Robert Greene (R)} \\ - \text{I.W. } 31 \\ \hline \end{array}$$

$$143 = \text{F. Bacon (K) and Spenser (K)}$$

$$\begin{array}{r} \text{R.L. } 169 \\ - \text{R.W. } 43 \\ \hline \end{array}$$

$$126 = \text{Robert Greene (S)}$$

Notice the double allusion to Robert Greene as one of Bacon's masks.

The next paragraph runs as follows :

As *Epius Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speak Latin : so I say that the Muses would speak with *Shakespeares* fine filed phrase, if they would speake English.

Here Meres begins with a line of 33 letters, and the other cipher information is as follows :

$$\begin{array}{r} \text{R.L. } 132 \\ + \text{I.L. } 28 \\ \hline 160 = \text{Fr. Bacon (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 132 \\ + \text{I.W. } 4 \\ \hline 136 = \text{Bacon-Shakespeare (S)} \\ \hline \text{and Wm. Shakespeare (S)} \end{array}$$

Note again the initial roman letter to "*Shakespeare*," also the spelling of "speak," twice with a final *e* and twice without. The unsettled spelling of those days had its advantages ! Finally, is it mere coincidence that this information occurs on page 282, seeing that $282 = \text{Francis Bacon (K)}$?

If we now review the whole of Meres' allusions, those referring to Spenser, Marlowe, and Shakespeare, it must surely be apparent that all this could never have happened by chance. I am quite ready to agree that one passage would not be adequate to establish a case ; but with such a volume as we have now collected any theory of coincidence must fall to the ground ; and so Francis Meres may be added to the growing list of those who knew all these secrets and said as much as they dared.

HENRY CHETTLE

Shortly after the death of Queen Elizabeth, Henry Chettle published a work entitled *England's Mourning Garment*, in which he describes in dialogue form between Thenot and Collin the notable events of her reign. Thenot asks Collin to relate what he had heard from "that warlike Poet Philisides, good Melaebée, and smooth-tongued Melicert." The first of these is clearly Sir Philip Sidney, the second is Sir Thomas Walsingham, since Watson refers to him under this name, but the third has not yet been identified. Once more the real value of cipher work as an aid to literary research is demonstrated, for by this means we can at once solve the problem.

$$\begin{array}{rcl}
 \text{Smooth} & (K) & = 111 = \text{Bacon (K)} \\
 \text{Tongued} & (K) & = 160 = \text{Fr. Bacon (K)} \\
 \hline
 & & 271 = \text{Francis Tudor (K)} \\
 \hline
 \text{Melicert} & (R) & = 119 = \text{Fr. Bacon (R)}
 \end{array}$$

What could be clearer or more convincing? But even this is not all, for a little farther on in the same book occurs a well-known passage, in which Chettle mentions several poets of the day who had not contributed any eulogy of her late Majesty. And he calls on them to do so. Among these is this same *Melicert*, and the passage runs like this :

Nor doth the siluer tonged *Melicert*,
 Drop from his honied Muse one sable teare
 To mourne her death that graced his desert,
 And to his laies opend her royall eare.
 Shepheard remember our *Elizabeth*,
 And sing her Rape, done by that *Tarquin*, Death.

The last two of these lines have quite naturally been taken to refer to Shakespeare, in view of the obvious allusion to his *Lucrece*. But Chettle is here speaking of "Melicert"; and not only does this word point to Bacon, but the first

two lines contain 56 roman letters, and 56 = Fr. Bacon (S).

Also there are the following marginal acrostics :

First letters of first words (S) = 56 = Fr. Bacon (S)

First letters of first words (R) = 94 = Marlowe (R)

Last letters of first words (R) = 92 = Bacon (R)

THOMAS CAMPION.

I now turn to another of the many men of that time who made collections of epigrams and published them, namely Thomas Campion.

189 *Ad ampliss. totius Angliæ Can-
cellarium, Fr. Ba.*

DEbet multi tibi veneranda (Bacone) poesis
Illo de docto perlepidoque libro,
Qui manet inscriptus veterum sapientia ; famæ
Et per cuncta tuæ sêcla manebit opus ;
Multoque te celebrent quanquā tuæ scripta, satebor
Ingenuè, hoc laute tu mihi docte sapis.

We notice that although this poem was addressed to Bacon as Chancellor, and therefore must have been written in or after 1618, he is still referred to by the familiar name of Bacon, even though by that time he had been created Baron Verulam. Hence we are not surprised to find the cipher allusion is :

R.L. 204

—R.W. 38

166 = Francis Bacon Knight (S)

It may also be intentional that this epigram is No. 189, since that number represents Fr. Bacon Kt. (K) and also Wm. Shakespeare (R). The next one is at the bottom of this page and completed on the following page, thus :

Ad eundem

PAtre, nec immerito, quamuis amplissimus esset,
 Amplior ; ut virtus, sic tibi crescit honor.
 Quantus ades ? ceu te spinosa volumina iuris
 Ceu schola, ceu dulcis Musa (Bacone) vocat ?
 Quam super ingenti tua re Prudentia regnat ?
 Et toto æthereo nectare lingua madens ?
 Quam bene cum tacita nectis gravitate lepores ?
 Quam semel admissis stat tuus almus amor ?
Haud

Haud stupet aggesti mens in fulgore metalli,
 Nunquam visa tibi est res peregrina dare.
 O factum egregie ; tua (Rex clarissime) tali
 Gratia cum splendet suspicienda viro.

Here, Campion refers to Bacon's energies being divided between the Law, studies in general, and "the sweet muse" ; almost implying that this last was quite as important a part of his work as the other two. The first section of this contains a neat double allusion, thus :

R.L. 282 = Francis Bacon (K)
 —I.W. 2

 280 = W. Shakespeare (K)

The second section has :

R.L. 137
 —R.W. 26

 111 = Bacon (K)

While the whole epigram gives :

R.L. 419
 —I.L. 8

 411 = William Shakespeare (K)

an excellent demonstration of careful cryptography.

MICHAEL DRAYTON

Another of the contemporary men who might be expected to know about Francis Bacon's prolific authorship is Michael Drayton. We will therefore examine his elegy to his friend Henry Reynolds, prefixed to the 1627 edition of *The Battaile of Agincourt*. Here are the passages which refer to Spenser, Marlowe, and Shakespeare respectively.

Graue morrall *Spencer* after these came on
 Then whom I am persuaded there was none
 Since the blind *Bard* his *Iliads* up did make,
 Fitter a taske like that to undertake,
 To set downe boldly, brauely to inuent,
 In all high knowledge, surely excellent.

Here we have in the last line :

$$\begin{array}{r} \text{R.L. } 33 = \text{Bacon (S)} \\ + \text{R.W. } 6 \\ \hline \end{array}$$

$$\begin{array}{r} 39 = \text{F. Bacon (S)} \\ \hline \end{array}$$

Also

$$\begin{array}{r} \text{R.L. } 180 \\ - \text{I.W. } 3 \\ \hline 177 = \text{William Shakespeare (S)} \\ \hline \end{array} \qquad \text{R.W. } 41 = \text{Peele (S)}$$

Next *Marlow* bathed in the *Thespian* springs
 Had in him those braue translunary things,
 That the first Poets had, his raptures were,
 All ayre, and fire, which made his verses cleere,
 For that fine madnes still he did retaine,
 Which rightly should possesse a Poets braine.

$$\begin{array}{r} \text{R.L. } 202 \\ - \text{I.W. } 2 \\ \hline 200 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

and be it said of thee,
Shakespeare thou hadst as smooth a Comicke vaine,
 Fitting the socke, and in thy naturall braine,
 As strong conception, and as Cleere a rage,
 As any one that trafiqu'd with the stage.

$$\begin{array}{r}
 \text{R.L.} \quad 150 \\
 - \text{I.W.} \quad 1 \\
 \hline
 149 = \text{Edmund Spenser (S)}
 \end{array}$$

$$\begin{array}{r}
 \text{R.L.} \quad 150 \\
 + \text{R.W.} \quad 37 \\
 \hline
 187 = \text{Prince of Wales (R)}
 \end{array}$$

This is interesting ; for Drayton, in cipher, calls Spenser Shakespeare, and Shakespeare Spenser, while each has a Bacon allusion, if we count " Prince of Wales " as such. Marlowe is also referred to Francis Bacon. I quite realize that one must be careful not to assume too much from one example of this kind, and that further evidence is really required in order to establish a case. On the other hand, we can hardly expect a great quantity of this kind of evidence from any one contemporary writer. Also, as we shall see, there are so many of them all telling the same story, that this in itself lends additional weight to their separate testimonies.

JAMES SHIRLEY

James Shirley, in *The Sisters*, 1652, has a reference to Shakespeare in the following lines :

" *To Shakespear comes, whose mirth did once beguile*
 " *Dull hours, and buskind, made even sorrow smile,*
 " *So lovely were the wounds, that men would say*
 " *They could endure the bleeding a whole day :*
 He has but few friends lately, think o' that,
 Hee'l come no more, and others have his fate.

At first I was doubtful where this passage should begin, because the first line above quoted does not commence a sentence. But the previous lines are all in roman type, and here, just where he mentions Shakespeare by name, he suddenly changes to italic type, with quotation marks to commence the next four lines ; then back to roman type. I cannot help thinking this was all intentional and has a meaning. My suggestion is that the cipher message is contained in these lines as a whole, and that probably there is a separate piece of cipher work in the four italicized lines. On this basis, we have :

Whole passage

$$\begin{array}{r} \text{I.L.} \quad 140 \\ + \text{R.W.} \quad 19 \\ \hline 159 = \text{Francis Tudor (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L.} \quad 140 \\ + \text{R.L.} \quad 78 \\ \hline 218 = \text{Francis St. Alban (R)} \\ \hline \end{array}$$

First four lines

$$\begin{array}{r} \text{I.W.} \quad 32 \\ + \text{R.W.} \quad 1 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array} \qquad \begin{array}{r} \text{I.L.} \quad 140 \\ + \text{I.W.} \quad 32 \\ \hline 172 = \text{Shakespeare(R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L.} \quad 140 \\ + \text{R.W.} \quad 1 \\ \hline 141 = \text{Francis Tudor (S)} \\ \hline \end{array}$$

This is an extremely telling group and can hardly be accidental.

THOMAS FREEMAN

We have already seen a reference to Spenser from Thomas Freeman, and here is one to Shakespeare.

EPIGRAM 92

To Master W. Shakespeare

Shakespeare, that nimble *Mercury* thy braine,
Lulls many hundred *Argus*-eyes asleepe,

" Epigram 92 " is significant, since 92 = Bacon (R).

R.L.	46	I.L.	42
—I.W.	7	—R.W.	9
	—		—
	39 = F. Bacon (S)		33 = Bacon (S)
	—		—

These two lines complete a page and seem to be intended as a separate passage for cipher purposes. On the next page the passage continues as follows :

So sit, for all thou fashionest thy vaine,
At th'*horse-foote* fountaine thou hast drunk full deepe,
Vertues or vices theame to thee all one is :
Who loues chaste life, there's *Lucrece* for a Teacher :
Who list read lust there's *Venus* and *Adonis*,
True modell of a most lascivious leatcher.
Besides in plaies thy wit windes like *Meander* :
When needy new-composers borrow more
Thence *Terence* doth from *Plautus* or *Menander*.
But to praise thee aright I want thy store :
Then let thine owne works thine owne worth upraise,
And help t'adorne thee with deserued Baies.

On this page there does not appear to be so much. But we see in line 1 :

R.L. 33 = Bacon (S)

R.W. 88

+ I.W. 8

96 = George Peele (S)

If we take the passage as a whole, i.e., on both pages, then

I.L. 99

—I.W. 15

84 = Peele (R) and Spenser (S)

There appears to be an obvious misprint in the last line but three, where "Thence" should be "Then," but I do not think Freeman was counting roman letters here, and so this did not matter. Whether he deliberately passed the word "Thence," one cannot say. Whichever word was intended, I can find no further cipher results.

THOMAS BANCROFT

In 1639 Thomas Bancroft published *Two Bookes of Epigrammes and Epitaphs*, in which Nos. 118 and 119 refer to Shakespeare

118. To *Shakespeare*.

*Thy Muses sugred dainties seeme to us
Like the fam'd Apples of old Tantalus :
For we (admiring) see and heare thy straines,
But none I see or heare, those sweets attaines.*

This is a very ingenious piece of work, for it contains quite a large amount of information in a very small compass ; thus :

Including heading

$$\begin{array}{r} \text{I.W. } 31 \\ + \text{R.W. } 2 \\ \hline \end{array}$$

$$\hline 33 = \text{Bacon (S)} \hline$$

$$\begin{array}{r} \text{I.L. } 136 = \text{Wm. Shakespeare} \\ - \text{R.L. } 10 \quad \text{and Bacon-Shakespeare (S)} \\ \hline \end{array}$$

$$\hline 126 = \text{Robert Greene (S)} \hline$$

$$\begin{array}{r} \text{I.W. } 31 \\ + \text{R.L. } 10 \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L. } 136 \\ + \text{R.W. } 2 \\ \hline \end{array}$$

$$\hline 41 = \text{Peele (S)} \hline$$

$$\hline 138 = \text{Prince of Wales (S)} \hline$$

Excluding heading

$$\begin{array}{r} \text{I.L. } 125 \\ + \text{R.L. } 8 \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L. } 125 \\ - \text{R.W. } 1 \\ \hline \end{array}$$

$$\hline 133 = \text{Marlowe (K)} \hline$$

$$\hline 124 = \text{W. Shakespeare (S)} \hline$$

119. *To the same.*

Thou hast so us'd thy *Pen*, (or *shooke thy Speare*)
That Poets startle, nor thy wit come neare.

Here, once more, the number of the epigram gives a hint,
since 119 = Fr. Bacon (R). These two lines show :

Including heading

$$\begin{array}{r} \text{R.L. } 54 \\ - \text{R.W. } 15 \\ \hline \end{array}$$

$$\hline 39 = \text{F. Bacon (S)} \hline$$

Excluding heading

$$\begin{array}{r}
 \text{R.L. } 52 = \text{Greene (S)} \\
 + \text{I.W. } 4 \\
 \hline
 56 = \text{Fr. Bacon (S)} \\
 \hline
 \end{array}$$

Notice, too, the italicized words in this epigram. "shooke thy Speare" clearly is "Shake-speare," while "Pen" (S) = 33 = Bacon (S), a deft way of coupling the man with his mask.

Besides these two epigrams, Bancroft wrote another which is of interest in this connection.

101. To the Lord *Verulam*.

*Had I a tongue of all Frier Bacons brasse,
Which should (they say) have wal'd this Iland round,
I scarcely could how deepe thy knowledge was,
With all the strength of such an Organ sound.
Fame cannot do't, her trumpet it would split:
Why then should words blow wind on such a wit?*

This shows the following names :

Including heading

$$\begin{array}{r}
 \text{I.L. } 213 \\
 + \text{R.W. } 5 \\
 \hline
 218 = \text{Francis St. Alban (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{rcl}
 \text{I.L. } 213 & & \text{I.W. } 53 \\
 - \text{I.W. } 53 & & - \text{R.L. } 20 \\
 \hline
 160 = \text{Fr. Bacon (K)} & & 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

Excluding heading

I.W. 52 = Greene (S)
 —R.L. 11
 —
 41 = Peele (S)
 —

I have noticed on several occasions that where a writer gives cipher information in a sonnet to Shakespeare and also one to Bacon, he is more reticent in the latter than in the former. Here, Bancroft gives a great deal in the first, but the second case, he shows his knowledge of the cipher codes, but does not mention Shakespeare.

JOHN WEEVER

In Chapter III we saw an epigram of John Weever with cipher allusions to Bacon and several of his masks. I will now give Weever's epigram on Shakespeare. Here, as in the previous one, he omits the word "*Epig.*"

Epig. 22 Ad Gulielmum Shakespeare.

Honie-tong'd *Shakespeare* when I saw thine issue
 I swore *Apollo* got them and none other,
 Their rosie-tainted features cloth'd in tissue,
 Some heauen born goddesse said to be their mother :
 Rose-checkt *Adonis* with his amber tresses,
 Faire Fire-hot *Venus* charming him to loue her,
 Chaste *Lucretia* virgine-like her dresses,
 Prowd lust-stung *Tarquine* seeking still to proue her :
Romea Richard ; more whose names I know not,
 Their sugred tongues, and power attractiue beuty
 Say they are Saints althogh that Sts they shew not
 For thousands vowes to them subiectiue dutie :
 They burn in loue thy childrẽ *Shakespear* het thẽ,
 Go, wo thy muse more Nymphish brood beget them.

It certainly looks as though the italicizing were adapted to cipher requirements when we find the word "Muse"

is not italicized, as it normally would be. Including the heading, the evidence here is :

First line

$$\begin{array}{r} \text{R.L. } 28 \\ + \text{I.L. } 11 \\ \hline 39 = \text{F. Bacon (S)} \\ \hline \end{array}$$

Whole epigram

$$\begin{array}{r} \text{I.L. } 88 \\ + \text{I.W. } 12 \\ \hline 100 = \text{Francis Bacon (S)} \\ \hline \end{array} \qquad \text{R.W. } 98 = \text{Greene (R)}$$

THOMAS POWELL

My next witness is Thomas Powell, who in 1628 put forth *The Attorneys Academy*. In the vestibule occurs the following :

TO
TRUE NOBILITIE
AND TRYDE LEARNING,
BEHOLDEN

*To no Mountaine for Eminence,
nor Supportment for his Height
FRANCIS, Lord Verulam and
Viscount St. Albanes.*

O Giue me leaue to pull the Curtaine by,
That clouds thy Worth in such obscuritie,
Good *Seneca*, stay but a while thy bleeding,
T' accept what I receiued at thy reading :
Heere I present it in a solemne straine,
And thus I pluckt the Curtaine backe againe.

The same

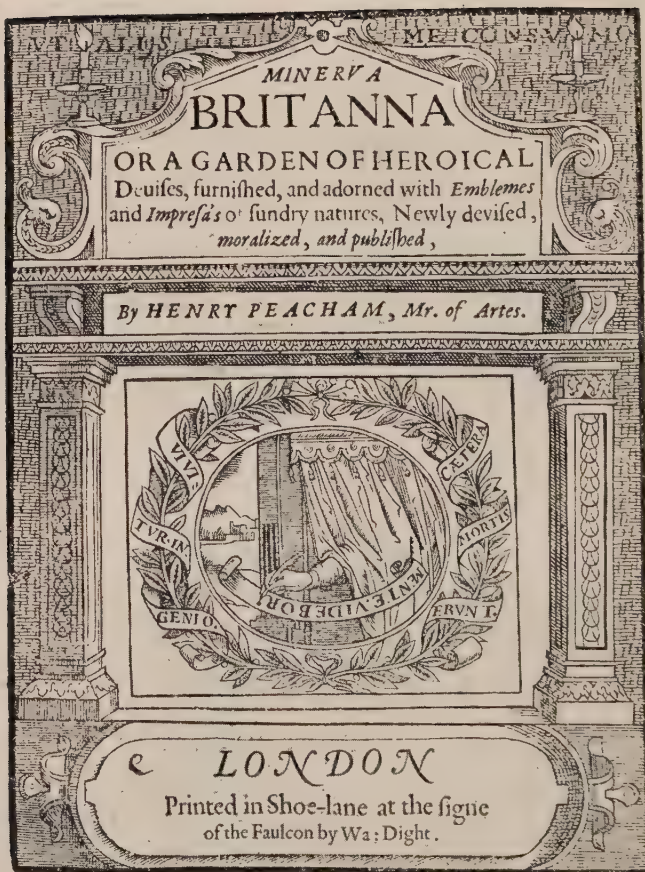
THOMAS POWELL

The words "*The Same*" appear to refer to the form of signature on the previous page of this volume. For this reason it hardly seems appropriate to include them in our count, as they are not in themselves a form of signature. The poem as a whole, with its heading gives :

R.L. 281

—I.W. 8

—
273 = William Shakespeare (R)
—



TITLE-PAGE OF
PEACHAM'S *Minerva Britannica*, 1612

I may perhaps mention that in a second edition in 1630, slight alterations are made on this page, and a different "Shakespeare" allusion is shown. Also, the headpiece is printed upside down—a Baconian hint, since many books of the period showing this same peculiarity will be found to contain some secret information relating to Francis Bacon.

In view of the date of this volume, one would say that the first two lines allude to Bacon's recent fall from office; and this may be the outward meaning. But to my mind the simile of a man concealed behind a curtain rather suggests *voluntary* retirement from publicity, and would therefore allude to his hidden authorship. In any case, Powell evidently wishes to do what he can to clear Bacon's name and reputation and shows that he still holds him in high esteem. The wording as a whole gives one the impression that there is some mystery about the Lord Verulam. "Obscuritie" again implies the hiding of his light under a bushel, rather than any question of damaged reputation. In any case Bacon was by no means an obscure person in the ordinary sense.

HENRY PEACHAM

Bearing on this question of concealment behind a curtain I will now present a remarkable example of cryptographical work in one of the most noteworthy emblem books of the period, namely Peacham's *Minerva Britanna*, 1612. The title-page has a drawing of a curtain from behind which a hand is projected in the act of writing. The pen has just finished the words "Mente videbor," "by the mind I shall be seen." And again we notice that these words are printed upside down. Not only so but the first two letters are joined together thus EW. What is the meaning of this? I suggest that just as these two words are printed upside down to give a hint that there is something relating to Francis Bacon in this book, so these two letters printed upside down, or *reversed*, are to be read in *reverse* cipher. In that case, ME (R) = 33 = Bacon (S). I feel tolerably sure this is the interpretation of that quaint device. I do not think Francis Bacon wrote this book, which has

Peacham's name on its title-page. But I do think that we must expect some Baconian revelation within its covers.

Now it is on pages 33 and 34 that we find one to begin with. Here is a reproduction.

33

Labor viris convenit.

To the most Honorable Lord, the L. Dingwell

FACSIMILE OF EMBLEM AND ORIGINAL WORDING APPEAR
OPPOSITE. SEE ILLUSTRATION

WHO thirsteth after Honor, and renowne,
By valiant act, or lasting worke of wit :
In vaine he doth expect, her glorious crowne,
Except by labor, he atcheiveth it ;
And sweatie brow, for never merit may,
To drousie sloath, impart her living bay.

* *HAMILCARS* sonne, hence shall thy glory liue,
Who or'e the Alpes, didst foremost lead the way,
With Cæsars eeke, that would the onset giue,
* And first on foote, the deepest foords assay :
“ * Let Carpet Knightes, of Ladies favours boast,
“ The manly hart, brave Action loveth most.

*Disce puer virtutem ex me veruma laborem
Fortunam ex aliis : nunc te mea dextera bello
Defensum dabit, et magna inter præmia ducet.*

Ex

Hugonis Capeti Symbolum.

*primus sumpside labores primus iter sumpsisse pedes. Sil : 1 Ipse manu sua
pila gerēs præcedit anhelī militis orapedes mōstrat tolerare laborem, non iubet.
Lucan de Cātone.

Munditias mulieribus laborem viris convenire. Marius apud Salustium.

Virgil AEncid : 2

TO the most Honorable Lord, the L: Dingwell.



Hagoni Capeti
3, nobilio.

WHO thirsteth after Honor, and renowne,
By valiant act, or lasting worke of wit:
In vaine he doth expect, her glorious crowne,
Except by labor, he archeiveth it;
And sweatie brow, for never merit may,
To drounsie sloath, impart her living bay.

* primus sump-
tū le labore:
primus iter sump-
tū le pedes. Sil: 1.

* Ipse manu sua
pila gerēs præce-
dit anhelī militis
orapedes militat
tolerare labo-
rem, non iubet.
Lucan de Cato-
ne.

Mundiciās mul-
tibus laborem vi-
ris convenire.
Marius apud Sa-
lutiū.

Virgil AEneid: 2

* HAMILCARS sonne, hence shall thy glory live,
Who or'e the Alpes, didst foremost lead the way,
With Cæsars ecke, that would the onser giue,
* And first on foote, the deepest foords assay:
ccx Let Carpet Knightes, of Ladies favours boast,
cc The manly hart, brave Action lovst most.

Disce puer virtutem ex me verumq; laborem
Fortunam ex aliis: nunc te mea dextera bello
Defensum dabit, et magna inter præmia ducet.

Ex

PAGE 33 OF
PEACHAM'S *Minerva Britannia*, 1612

To face page 242

In this case, not only do we find a revelation on page 33, but these figures have a small dot against them as an additional hint. Possibly it may even be a small "o" which is filled up with ink, i.e., a cipher. In any case here is an obvious emblem of "Shake-speare" on a page designating Bacon.

We then test the letterpress on this page in the usual way, including the heading and the marginal notes; in fact everything except the catchword "*Ex*," since catchwords are habitually omitted. The results are most instructive.

$$\begin{array}{r} \text{I.L. } 166 = \text{Francis Bacon Knight (S)} \\ + \text{I.W. } 34 \\ \hline \end{array}$$

$$\begin{array}{r} 200 = \text{Francis Bacon (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 125 \\ + \text{I.W. } 34 \\ \hline \end{array}$$

$$\begin{array}{r} 159 = \text{Francis Tudor (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 125 \\ - \text{I.W. } 34 \\ \hline \end{array}$$

$$\begin{array}{r} 91 = \text{Spenser (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L. } 166 \\ - \text{R.W. } 125 \\ \hline \end{array}$$

$$\begin{array}{r} 41 = \text{Peele (S)} \\ \hline \end{array}$$

Observe how careful one has to be over the typography in these matters. On a first examination of this page, I had not noticed that the word *Fortunam*, last line but one, has a roman "a." Even a little thing like this will make or mar a number of cipher devices. Note, too, that in the last line of marginal annotations "*AEneid*" is *not* spelt with a diphthong but with two separate letters.

But we have not by any means finished with this page yet ; for the contriver of it, whether Peacham or Bacon himself, has with great skill arranged a series of marginal acrostics, thus :

First letters of first words (S) = 138 = Prince of Wales (S)

First letters of first words (K) = 294 = Prince of Wales (K)

Last letters of first words (K) = 259 = Shakespeare (K)

Last letters of last words (K) = 292 = Wm. Shakespeare
(K)

and still further :

Labor viris convenit (R) = 236 = Christopher Marlowe
(R)

Labor viris convenit (K) = 396 = Christopher Marlowe
(K)

Incidentally I think this tends to confirm my choice of the spelling " Marlowe " in preference to any other, and, for better or worse, I shall adhere to that.

These acrostics are most striking, since in each case a double one is given, as though to affirm the intention of the contriver to indicate these particular names and no others.

We now turn to page 34, which faces page 33, so that the two are evidently meant to be taken as a pair. Here we see a drawing of a shepherd slaying a viper.

To the most iudicious, and learned, Sir FRANCIS BACON, Knight.



THE Viper here, that stung the sheepeard swaine,
 (While carcles of himselfe asleepe he lay,)
 With Hysope caught, is cut by him in twaine,
 Her fat might take, the poison quite away,
 And heale his wound, that wonder tis to see,
 Such soveraigne helpe, should in a Serpent be.

By this same Leach, is meant the virtuous King,
 Who can with cunning, out of manners ill,
 Make wholesome lawes,* and take away the sting,
 Wherewith foule vice, doth greene the virtuous still:
 Or can prevent, by quicke and wise foresight,
 Infection ere, it gathers further might.

*Afra venenato pupugit quem vipera morsu,
 Dux Gregis antiquum latus ab hoste petit:
 Vipereis istidem leges ex moribus aptas
 Doctus Apollinea conficit arte SOLON.*

*virtus quæ plurima menti
 Formicæ natura dedit humana malitas*

*Cura dedit leges, et quod natura remittit
 Ibi sua iura negant &c.*

** vitiorum emen-
 datricem legem
 esse oportet Cic:
 1. de legibus.
 Salus Civitatis in
 legibus. Arist:*

*Ovid Metamor:
 lib 10.*

GI.

TO

Ex malis moribus bonae leges

34

To the most iudicious and learned, Sir FRANCIS BACON, Knight.

FACSIMILE OF EMELEM AND ORIGINAL WORDING APPEAR
OPPOSITE. SEE ILLUSTRATION

THE Viper here, that stung the sheeheard swaine,
 (While careless of himselfe asleepe he lay,)
 With Hysope caught, is cut by him in twaine,
 Her fat might take, the poison quite away,
 And heale his wound, that wonder tis to see,
 Such soveraigne helpe, should in a Serpent be.

By this same Leach, is meant the virtuous King,
 Who can with cunning, out of manners ill,
 Make wholesome lawes,* and take away the sting,
 Wherewith foule vice, doth greeue the virtuous still
 Or can prevent, by quicke and wise foresight,
 Infection ere, it gathers further might.

Afra venenato pupugit quem vipera morsu,
 Dux gregis antidotum læsus ab hoste petit :
 Vipereis itidem leges ex moribus aptas
 Doctus Apollinea conficit arte SOLON^N.

vitiis quæ plurima menti
 Fæmineæ natura dedit humana malignas

Cura dedit leges, et quod natura remittit
 Invida iura negant &c. Ovid. Metamor.
 lib. 10

*vitiourum emendatricem legem esse oportet. Cic. 1. 1. de legibus Salus Civitas
 in legibus: Arist.

On this page the cipher information is as follows :

$$\begin{array}{r} \text{R.W. } 166 = \text{Francis Bacon Knight (S)} \\ + \text{I.L. } 23 \\ \hline 189 = \text{Fr. Bacon Kt. (K) and Wm. Shake-} \\ \hline \text{speare (R)} \end{array}$$

$$\begin{array}{r} \text{R.W. } 166 \\ - \text{I.L. } 23 \\ \hline 143 = \text{F. Bacon (K) and Spenser (K)} \\ \hline \end{array}$$

The marginal acrostic is :

First letters of first words (K) = 271 = Francis Tudor (K)

It will be seen that we have two "Francis Bacon Knight" cipher allusions, one on each page, three of "Shakespeare" and double ones of Marlowe and Prince of Wales. A very clever achievement.

It is probably intentional that there is less cipher information on page 34 than on page 33, because if some enterprising person in those days had suspected Bacon of writing under pen-names and had tried to extract cipher results from page 34, where he is addressed openly, each of the three cipher names there is actually a Bacon signature, though two of them bear other meanings as well. On the other hand, there would be no particular reason for investigating page 33 (unless he had already found that clue) because this sonnet is seemingly addressed to a certain Lord Dingwell; and so it would be safer to hide information there. And who was Lord Dingwell? There was a certain Richard Preston, Gentleman of the Bedchamber of James VI, created Lord Dingwall in 1609. If this be the man, then his name has been spelt to suit Baconian purposes, since "Dingwell" (S) = 81 = Marlowe, (R) = 119 = Fr. Bacon, (K) = 185 = T. Bright, precisely the same combination, by the way, which Raleigh used when he put the word "conceit" into the heading of his poem to the author of *The Faerie Queene*.

SIR WILLIAM DUGDALE

My last witness in this chapter shall be Sir William Dugdale, the well-known antiquary, who gave us the earliest illustration extant of the original monument to Shaksper at Stratford, namely that contained in his *Antiquities of Warwickshire*, 1656. Dugdale may be trusted for several reasons. One is that he was a man of some eminence as an antiquarian, and, in spite of some attempts to show the contrary, was generally accurate in his work. Another is that his short life of Francis Bacon in Vol. II, pp. 437-439 of *The Baronage of England* was included by Archbishop Tenison in *Baconiana*, 1679, along with some comments by Tenison himself. From a cipher standpoint, Dugdale more than once gives indications that he was a member of the Rosicrucian Fraternity, so that this lends additional weight to any remarks of his in these Baconian problems.

When describing the architectural and archæological features of Stratford-on-Avon, he waits till the very end of his description, and then adds, almost as though it were an afterthought: "One thing more, in reference to this ancient Town is observable, that it gave birth and sepulture to our late famous poet, *Will. Shakespere*, whose monument I have inserted in my discourse of the Church." This is all he says, and, as Mr. Frank Woodward pointed out, the passage contains just 33 roman words!

If we now turn to his reproduction of the epitaph on page 439 of the work above referred to, we find the following:

Franciscus Bacon, Baro de Verulam, S. Albani vicecomes : seu, notioribus titulis

Scientiarum lumen, facundiæ lex, sic sedebat.

Qui postquam omnia Naturalis sapientiæ, & Civilis Arcana evolvisset, Naturæ decretum explevit, composita solvantur, An. Dom. MDCXXVI.

Ætatis Lxvi.

Tanti viri memoriæ Thomas Meautus superstitis cultor ; defuncti Admirator.

H.P.

I think it is evident from this, either that Dugdale had not seen the original monument at Gorhambury, and was quoting the wording from some other source, or else that he was intentionally making slight variations for his own purposes. I mention this because from the engraving given in Rawley's *Resuscitatio*, 1671, it would appear that there were originally two separate tablets, the wording on the lower one being also divided into two parts, thus making three sections in all. This triple division is more clearly seen in the present-day monument. I shall show in Chapter XIV that these three divisions, besides the epitaph as a whole, all contain valuable cipher information as to Bacon's authorship of "Shakespeare" and other works. Dugdale has given the actual words quite accurately, but has made different abbreviations in a few cases, and he has varied the setting-out of the lines.

The interest of all this lies in the fact that, while ignoring all the cipher material in the original epitaph, Dugdale has, by his slight variations, produced two excellent cipher allusions of his own, thus :

I.W. 43	I.L. 272
+ R.L. 13	— R.L. 13
56 = Fr. Bacon (S)	259 = Shakespeare (K)

This tends to confirm the fact that he was familiar both with these particular codes and with Bacon's secrets. In Chapter XI we shall see that Tenison has very adroitly done a similar thing.

“ I am firmly convinced that Shakspeare
of Stratford could not have been the author.”

WALT WHITMAN.

CHAPTER IX

THE 1623 SHAKESPEARE FOLIO

WE now come to what is perhaps the most famous book in modern literature, the 1623 Folio Edition of the Shakespeare plays, the first collection of these works after their appearance in separate quartos.

Ever since serious Shakespearean criticism began, this Folio has been the subject of endless discussion, both as to the origin of the manuscript from which it was printed and the various statements in the prefatory matter, besides textual criticism of the plays themselves and the question of their authenticity, partial or otherwise. Since the main purpose of the present book is cipher evidence in support of Francis Bacon's authorship, I must not stray very far from this, even to consider the fascinating problems which open up on all sides. I will content myself with examining each separate portion of the introductory matter.

At the very commencement of the volume are those enigmatical verses by Ben Jonson, over which so much ink has been spilt. Here they are.

To the Reader

R.W.		R.L.
7	This Figure, that thou here seest put,	30
6	It was for gentle Shakespeare cut ;	28
6	Wherein the grauer had a strife	26
6	* with Nature to out-doo the life :	25
33-8	O, could he but haue drawne this wit	27-136
8	As well in brasse, as he hath hit	25
7	His face ; the Print would then surpasse	32
7	All, that vvas euer vvrit in brasse.	26
6	But, since he cannot, Reader, looke	27
35-7	Not on his Picture, but his Booke.	26-136
68	B.I.	272

Discussion has raged round the word "out-doo," as to whether it simply means *surpass*, or *do-out*, i.e. obliterate ; and the word "Brasse," whether it is used in the sense of *impudence* or not ; and the word "hit," whether it is to be taken as the old past participle of *hide*, or as meaning *hit off*, i.e., give a true representation. One thing at any rate seems clear, and that is that Jonson did *not* intend to be clear. These lines undoubtedly have double meanings, and from a Baconian standpoint it is evident that he was laughing up his sleeve. Sir Edwin Durning-Lawrence pointed out long ago that the stupid waxen face has every appearance of being a mask, which idea is borne out by the hard line round the left cheek and the piece of flesh like no human ear that ever existed. The head is out of proportion to the shoulders and is stuck on as no head would naturally appear on any man's body. Not only so, but the sleeve on the right arm is a left sleeve back to front ; and it has been pointed out that "Back Front" is a perfect anagram for "Fr. Bacon Kt." In fact, everything about this "Figure" is so arranged as to tell us that it is nothing more than a dummy or mask for the true author. So that when Jonson tells us to "looke not on his Picture but his Booke," this advice at least is good ; for a more ridiculous thing never did duty as a portrait in any important volume.

As regards cipher revelations, many students have tried their hands at unraveling the mysteries of these lines, and there is no doubt they contain a large amount of secret information hidden in different ways. I will give so much of this as falls into line with the cipher material we have so far been considering (and is of my own discovering, except where otherwise stated).

The first thing which strikes the eye of the decipherer—and this has often been referred to—is the "T W O" running down the margin of the first half of the poem ; and it has been suggested that one purpose of this was to indicate that the two halves are to be considered separately, as well as the whole poem. Acting on this hint, we at once obtain the following results :

First half

R.L. 136 = Bacon-Shakespeare (S) and Wm. Shake-
 —R.W. 33 = Bacon (S) peare (S)

103 = Shakespeare (S)

Now comes a possible ambiguity. In the early days of these investigations it was pointed out that on the last line but two, both the letters "w" are really two "v"s, which is not the case with any of the others in the poem. If the "T W O" is intended as an instruction to count each of these as two letters (as well as an instruction to divide the poem into two) then the whole poem, including heading and Jonson's initials, would contain just 287 letters, and 287 = Fra. Rosie Cross (K). Personally I am doubtful whether this is the correct interpretation, and I will suggest an alternative solution. Hitherto I have followed what appears to be Bacon's own plan, namely to consider "vv" as *one* letter for cipher purposes in all cases. If we continue to adopt this method, a very striking display is seen in the second half of the poem, thus :

Second half

1st line R.L. 25
 + R.W. 8
 —
 33 = Bacon (S)
 —

2nd line R.L. 32
 + R.W. 7
 —
 39 = F.Bacon (S)
 —

3rd line R.L. 26
 + R.W. 7
 —
 33 = Bacon (S)
 —

4th line	R.L.	27	
	+ R.W.	6	
		33	= Bacon (S)
5th line	R.L.	26	
	+ R.W.	7	
		33	= Bacon (S)

Although there is nothing uncommon in finding six or eight words in a line of poetry, and about 25 or 30 letters, it is most extraordinary to see five consecutive lines each with a Bacon signature. The chances against this happening accidentally are so great that it must have been planned. This second half would then give, as in the first half, R.L. 136 = Bacon-Shakespeare (S) and Wm. Shakespeare (S). In addition to the foregoing, I believe we are also intended to divide the verses into two, and to include "To the Reader" in the first half and "B.I." in the second half. By so doing, the following results appear :

	R.W.	R.L.
"To the Reader"	3	11
First half of verses	33	136
	36	147
Second half of verses	35	136
"B.I."	2	2
	37	138

This yields two very pertinent allusions :

R.L.	147	R.L.	138 = Prince of Wales (S)
-R.W.	36		
	111		= Bacon (K)

Testing these lines for marginal acrostics, we have :

Whole

Last letters of first words (S) = 157 = Fra. Rosie Cross (S)

I suggest that this is where Jonson has secreted the seal of the Rosicrucian Fraternity. If we had taken those two "vv"s each as two letters, it would have partially upset the excellent array of Bacon ciphers just shown in the second half.

First half

First letters of last words (S) = 68 = F. Bacon Kt. (S)

Second half

Last letters of last words (S) = 39 = F. Bacon (S)

Last letters of last words (K) = 143 = F. Bacon (K)

As previously remarked, I do not think the knighthood signatures were very much used, and I would even dispense with their evidence, always excepting "Francis Bacon Knight," thus in full. But here, probably every opportunity was seized for adding one more item of testimony to the aggregate, and so most likely the 68 above was intentional, especially as the total words in the poem are also 68.

One more point still remains to be mentioned. In the normal course of these investigations one would naturally accept only what may be called symmetrical signatures, i.e., those in which the count of words or letters and the resulting name were in the same code. But, as already suggested, I believe that in special cases, such as an epitaph or where certain words are chosen because they form in themselves a signature, it was considered permissible to employ non-symmetrical ones, i.e., those in which the count is in one code and the result in another. Sir Henry Wotton almost certainly did this in the epitaph which he composed for Bacon's monument at Gorhambury, as we shall see in Chapter XIV. I am inclined to think that Ben Jonson has done the same thing here in the first line of his verses, because it shows :

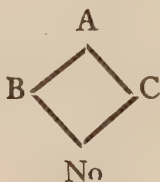
First line (R) = 370 = Bacon-Shakespeare (K)

This, as will be noticed, is non-symmetrical as regards cipher codes, since the letters in the line are reckoned in reverse cipher, while the result is in K cipher. I think, too, that the last line gives a broad hint thus :

Last line (R) = 333

Although 333 is not actually a cipher form of Bacon's name, yet it is surely an obvious suggestion of a triple III. In the ordinary way one would not take any notice of a thing like this ; but in such a very important position as the last line of these famous verses, I think it must have been purposely arranged.

Finally, I think there is no doubt that a little device has been arranged at the bottom left-hand corner, since in the original copies the type is spaced out so as to show a miniature acrostic in diamond shape, thus :



This has already been noticed by other students.

On the eve of going to press with this book, I believe I have just solved another little riddle in these verses which had hitherto puzzled me. Why does the fourth line commence with a small "w" instead of a capital ? The reason surely is that if we test the initial capital letters of all the lines and *omit* this small "w" on the fourth line, two excellent marginal acrostics appear, one symmetrical and the other non-symmetrical, thus :

First letters of first words (S) = 88 = Fr. St. Alban (S).

First letters of first words (K) = 218 = Francis St. Alban (R).

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623

FRONTISPIECE OF 1623 'SHAKESPEARE' FOLIO

To face page 257

MR. WILLIAM
SHAKESPEARES

COMEDIES
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies

FACSIMILE OF ORIGINAL APPEARS OPPOSITE

Martin Droeshout sculpsit London

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623

Now see what this famous title-page really tells us.

Whole page

R.W. 21
+ I.L. 35

56 = Fr. Bacon (S)

$$\begin{array}{r} \text{R.L.} \quad 121 \\ - \text{R.W.} \quad 21 \\ \hline \end{array}$$

$$100 = \text{Francis Bacon (S)}$$

$$\begin{array}{r} \text{R.L.} \quad 121 \\ + \text{I.W.} \quad 5 \\ \hline \end{array}$$

$$126 = \text{Robert Greene (S)}$$

$$\begin{array}{r} \text{R.L.} \quad 121 \\ + \text{I.L.} \quad 35 \\ \hline \end{array}$$

$$156 = \text{Greene (K)}$$

Upper Section

$$\begin{array}{r} \text{I.L.} \quad 29 \\ + \text{I.W.} \quad 4 \\ \hline \end{array}$$

$$33 = \text{Bacon (S)}$$

$$\begin{array}{r} \text{R.W.} \quad 14 \\ + \text{R.L.} \quad 89 \\ \hline \end{array}$$

$$103 = \text{Shakespeare (S)}$$

Printer's imprint

$$\begin{array}{r} \text{R.W.} \quad 7 \\ + \text{R.L.} \quad 32 \\ \hline \end{array}$$

$$39 = \text{F. Bacon (S)}$$

Notice that in cases like this the name of the engraver in small letters beneath the portrait must be taken into account, just as we include a printer's device or a motto.

As another example of these non-symmetrical signatures, I do not think it is unreasonable to suggest that the words

"True" and "Originall" were chosen because "True" (R) = 39 = F. Bacon (S), while "Originall" (S) = 92 = F. Bacon (R). This view seems also to be suggested by the fact that both these words, although adjectives, are given initial capitals; and further because these very initial capitals once more make the ubiquitous 33. Thus that line secretly reads: "Published according to the Bacon copies," equating "Bacon" with "True and Originall."

After the title-page comes the Dedication to the Earls of Pembroke and Montgomery. With regard to this I need only say that leading authorities now agree in attributing both this and the Address to the Reader to Jonson himself, the actors Heminge and Condell being mere puppets who lent their names.



TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiesty.

AND

PHILIP
Earle of Montgomery, &c., Gentleman of his Maiesties
Bed-chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

Right Honourable,

WHilst we studie to be thankful in our particular, for
the many fauors we haue receiued from your L.L.
we are falne vpon the ill fortune, to mingle
two the most diuerse things that can bee, feare,
and rashnesse; rashnesse in the enterprize, and
feare of the successe. For, when we valew the places your H.H.
sustaine, we cannot but know their dignity greater, then to descend to
the reading of these trifles: and, vvhile we name them trifles, we haue
depriu'd our selues of the defence of our Dedication. But since your
L.L. haue beene pleas'd to thinke these trifles some-thing, heere-to-
fore; and haue prosecuted both them, and their Authour liuing,
with so much fauour: we hope, that (they out-liuing him, and he not
hauing the fate, common with some, to be exequutor to his owne wri-
tings) you will vse the like indulgence toward them, you haue done

Where the heading of a page is somewhat elaborate, one often finds cipher information in this alone ; and so in the present instance we have :

Heading

$$\begin{array}{r}
 \text{R.L. } 225 \\
 \text{—I.L. } 25 \\
 \hline
 200 = \text{Francis Bacon (R)} \\
 \hline
 \text{R.L. } 225 \\
 \text{—R.W. } 46 \\
 \hline
 179 = \text{George Peele (R)} \\
 \hline
 \end{array}$$

Text

$$\text{I.W. } 149 = \text{Edmund Spenser (S)}$$

Whole page

$$\begin{array}{r}
 \text{R.W. } 46 \\
 + \text{R.L. } 225 \\
 \hline
 271 = \text{Francis Tudor (K)} \\
 \hline
 \end{array}$$

Also, opposite the initial “ W ” ;

$$\begin{array}{r}
 \text{I.L. } 192 = \text{Fr. St. Alban (K)} \\
 + \text{I.W. } 44 \\
 \hline
 236 = \text{Christopher Marlowe (R)} \\
 \hline
 \end{array}$$

The second page of this Dedication is as follows :

The Epistle Dedicatorie

unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For so much were your LL. likings of the seuerall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow aliue, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L.L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H.H. by the perfection. But, there we must also craue our abilities to be considered my Lords. We cannot go beyond our owne powers. Country hands reach forth milke, creame, frutes, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the liuing, and the dead, as is

Your Lordshippes most bounden

IOHN HEMINGE.
HENRY CONDELL.

On this page we have :

Text only

I.W. 277
+ R.W. 2

279 = Edmund Spenser (K)

Whole page

$$\begin{array}{r}
 \text{R.L. } 71 \\
 + \text{R.W. } 10 \\
 \hline
 81 = \text{Marlowe (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.W. } 277 \\
 + \text{R.W. } 10 \\
 \hline
 287 = \text{Fra. Rosie Cross (S)} \\
 \hline
 \end{array}$$

Including heading

$$\begin{array}{r}
 \text{R.L. } 92 = \text{Bacon (R)} \\
 \text{I.W. } 277 \\
 - \text{R.W. } 13 \\
 \hline
 264 = \text{Bacon-Shakespeare (R)} \\
 \hline
 \end{array}$$

Besides all this, Jonson has been clever enough to arrange, what is not so often done, that the cipher shall be carried over from the first page to the second ; and in this way he gives us :

Text only

$$\begin{array}{r}
 \text{First page} \quad \text{I.W. } 149 \\
 \text{Second page} \quad \text{I.W. } 277 \\
 \hline
 426 = \text{Francis Bacon Knight (K)} \\
 \hline
 \end{array}$$

After the Dedication comes the Address to the Reader.



To the great Variety of Readers

From the most able, to him that can but spell : There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities : and not of your heads alone, but of your purses. Well ! It is now publique, & you wil stand for your priuiledges wee know : to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisdomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your fiue shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the Iacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these playes haue had their triall alreadie, and stood out all Appeales; and do now come forth quitted rather by a Decree of Court, than any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them ; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them : euen those, are now offer'd to your view cur'd, and perfect of their limbes ; and all the rest, absolute in their numbers, as he conceiued the. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together : And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you : for his wit can no more lie hid, then it could be lost. Reade him, therefore ; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides : if you neede them not, you can leade your selues, and others. And such Readers we wish him.

If we examine the letterpress opposite the large initial F, we shall, as so often happens, find cipher evidence there. In this instance there is a marginal acrostic running down the side of this letter, thus :

First letters of first words (R) = 92 = Bacon (R)

Underneath the initial "F" is "Commend a Booke" showing "Baco," one of the Latin forms of the author's name.

Also, the first line has 39 letters, and likewise the seventh line, i.e., the last of the inset lines. And once more, "From" (R) = 51 = Tudor (R).

But apart from this, the page at first sight appears to yield nothing at all. When we consider the volume of evidence already given (and that still to come) it would be unreasonable to think that this one page is an exception. Therefore we must look a little deeper ; and it does not take long to discover the very trifling variation which Jonson has made in order to facilitate his work. On a full page such as this, the number of words is so large as to be inconvenient for cipher purposes. Only a very limited quantity of information could be given by adhering to the usual methods. Accordingly he has taken each of the two paragraphs separately ; and still further to assist matters he has put just one word in brackets, *quite unnecessarily* from the ordinary standpoint. Normally I do not think brackets are considered in forming these cipher signatures, but this appears to be a case where they are intended to be taken note of. Jonson may very well have intended this, even though Bacon did not usually follow this plan. On this basis we have not only a double Bacon allusion, but the names of his three most famous masks, thus :

First paragraph

R.W. 184

—I.L. 18

166 = Francis Bacon Knight (S)

Second paragraph

R.W. not in brackets 280 = W. Shakespeare (K)

—R.W. in brackets 1

279 = Edmund Spenser (K)

Whole page

R.W. 464

—I.L. 68

396 = Christopher Marlowe (K)

I.L. 68

—I.W. 12

56 = Fr. Bacon (S)

Had this one word not been omitted in treating the page as a whole, the excellent Marlowe reference would not have been possible.

In confirmation of this view, I may point out further that if we take the text with its heading, but excluding the signatures of Heminge and Condell, and again omitting this one word in brackets, we see that the page divides itself into a group of St. Alban allusions, as Mr. Frank Woodward pointed out, thus :

Heading and first paragraph

R.W. & I.W. 192 = Fr. St. Alban (K)

Second paragraph 15 lines

R.W. 192 = Fr. St. Alban (K)

Second paragraph remainder

R.W. 88 = Fr. St. Alban (S)

These are particularly appropriate in view of the fact that the author had only recently been created Viscount St. Alban (January, 1621).

Looking back for a moment at the Dedication and Address to the Reader, it is easy to see that, as applied to the orthodox theory, they are full of absurdities and contradictions ; while on the Baconian theory everything is clear. For example, no satisfactory explanation has ever been given for the delay of seven years between Shaksper's death and the time when Heminge and Condell woke up to the fact that something ought to be done "to keepe the memory of so worthy a Friend, & Fellow aliue as was our SHAKESPEARE," and proceeded to take the matter into their own hands. In Shaksper's will there is not a syllable about books or manuscripts of any kind. To say that he had sold them to the theatre company, even if it were true, does not solve the problem of the numerous plays now published which had never been heard of before, as far as we know ; nor of the wholesale additions and alterations to many quartos which had been printed in former years. And what of *Othello*, which first appeared in 1622, and then re-appeared in the 1623 Folio largely amended ? These and many similar difficulties have never been removed by orthodox editors for the simple reason that they cannot be removed. Again, in the Dedication and also in the Address it is stated that these plays had been "collected" ; while in the latter Heminge and Condell are made to say "wee haue scarce receiued from *him* (my italics) a blot in his papers." If "collected" they would be play-house copies and certainly not free from erasures and markings of various kinds. If "receiued from him," then they were not "collected," but came straight from the author—who had been dead seven years and left no manuscripts in his will ! Moreover, who is so guileless as to imagine that plays of this description would be written without alterations or erasures of any sort (for that is what "blot" amounts to) ? Clearly they would be fair copies made by amanuenses ; which incidentally shows that Heminge and Condell could not even recognize that the handwriting was not that of their "fellow" ; or, if we accept these two as merely a mouth-

piece for Jonson, he is responsible for these contradictions.

And yet again, who that is familiar with the wretched scrawls which serve as Shaksper's signatures (the only scrap of presumptive evidence that he could even write at all) will believe that "what he thought, he uttered with that easiness" etc.? The unpractised hand which traced those signatures, widely different from one another as they are, could never have written a single play with "easinesse." Did Shaksper, then, merely "utter" his dramas and have them taken down at dictation, already perfect? The very idea is absurd. Lastly, while it is doubtless true that many "surreptitious copies" had been printed by piratical publishers, who was it who now offered them "cur'd and perfect of their limbes; and all the rest absolute in their numbers; as he conceived them"? Who, seven years after the reputed author's death, would venture to make such an assertion? Not Heminge and Condell, that is certain. And if it were Jonson, the editor, who said this, why does he not give a clear, straightforward account of the whole matter, instead of making both the Dedication and Address so equivocal as to lay themselves open to doubt and suspicion? From the Baconian standpoint everything is intelligible; Jonson had the task of throwing dust in the eyes of the public, in order to conceal the real author and keep the Stratford fiction alive; and he has done so very cleverly. It was all part of the publishing scheme, and was entirely justifiable, especially judged by seventeenth-century standards. But the Stratfordian theory bristles with difficulties and absurdities. That theory is fast crumbling to pieces and will soon make way for a sane and reasonable explanation of the whole matter. Then, at last, we shall begin to appreciate something of the splendour of Francis Bacon's genius. But I must now proceed.

After the Dedication and Address comes the famous eulogy of "Shakespeare" by Ben Jonson. It is hardly too much to say that apart from Jonson, the Stratfordian case would not have a leg to stand on. All, or nearly all, the contemporary references to Shakespeare merely praise the works, and this does not affect the question at issue. Title-pages are presumptive evidence, but are insufficient

by themselves. Of clear documentary proof there is none. Small wonder, then, that believers in the orthodox theory cling desperately to Ben Jonson and look upon him as their sheet anchor. We have already seen how, in his capacity as editor of this Folio, he has given secret information alluding to Bacon as the true author ; and we shall now see the same thing in this ode to that author under his pen-name of "Shakespeare." Here is a reproduction of the text.



To the memory of my beloued, The AVTHOR

MR. WILLIAM SHAKESPEARE :

and

what he hath left us.

~~XXX~~ O draw no enuy (Shakespeare) on thy name,
~~XXE~~ Am I thus ample to thy Booke, and Fame :
~~XXX~~ While I confesse thy writings to be such,
 As neither Man, nor Muse, can praise too much.
 'Tis true, and all mens suffrage. But these wayes
 Were not the paths I meant vnto thy praise :
 For seeliest Ignorance on these may light,
 Which, when it sounds at best, but eccho's right ;
 Or blinde Affection, which doth ne're aduance
 The truth, but gropes, and vrgeth all by chance :
 Or crafty Malice, might pretend this praise,
 And thinke to ruine, where it seem'd to raise.
 These are, as some infamous Baud, or Whore,
 Should praise a Matron. What could hurt her more ?
 But thou art prooffe against them, and indeed
 About th'ill fortune of them or the need.
 I, therefore will begin. Soule of the Age !
 The applause ! delight ! the wonder of our Stage !
 My Shakespeare, rise ; I will not lodge thee by
 Chaucer, or Spenser, or bid Beaumont lye
 A little further, to make thee a roome :
 Thou art a Monument, without a tombe,
 And art alive still, while thy Booke doth liue,
 And we haue wits to read, and praise to giue.
 That I not mixe thee so, my braine excuses:
 I meane with great, but disproportion'd Muses
 For, if I thought my iudgement were of yeeres,
 I should commit thee surely with thy peeres,
 And tell, how farre thou didst our Lily out-shine,

Or sporting Kid, or Marlowes mighty line.
 And though thou hadst small Latine, and lesse Greeke,
 From thence to honour thee, I would not seeke
 For names; but call forth thundring Æschilus,
 Euripides, and Sophocles to vs,
 Paccuius, Accius, him of Cordoua dead,
 To life againe, to heare thy Buskin tread,
 And shake a Stage : Or, when thy Sockes were on,
 Leaue thee alone, for the comparison

Of

Of all, that insolent Greece, or haughtie Rome
 sent forth, or since did from their ashes come.
 Triump, my Britaine, thou hast one to showe,
 To whom all Scenes of Europe homage owe.
 He was not of an age, but for all time !
 And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme !
 Nature her selfe was proud of his designes,
 And ioy'd to weare the dressing of his lines !
 Which were so richly spun, and wouen so fit,
 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please ;
 But antiquated and deserted lye
 As they were not of Natures family.
 Yet must I not giue Nature all: Thy Art,
 My gentle Shakespeare, must enioy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who casts to write a liuing line, must sweat,
 (such as thine are) and strike the second heat
 Vpon the Muses anuile : turne the same,
 (And himselfe with it) that he thinkes to frame ;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Liues in his issue, euen so the race

Of Shakespeares minde, and manners brightly shines
In his well torned, and true-filed lines:
In each of which, he seems to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Auon! what a sight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames,
That so did take Eliza and our Iames!
But stay, I see thee in the Hemisphere
Aduanc'd, and made a Constellation there !
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight fro hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.

BEN: IONSON.

Now let us examine this poem carefully. One of the first things which strike the eye is the word AUTHOR in large capitals, with the words MR. WILLIAM SHAKESPEARE in smaller capitals. This is curious, for one would naturally have expected the reverse. And so I suggest that here, once more, secret information is hidden in the very words forming this heading. Such is indeed the case ; for if we decode the lines one by one, the following remarkable results are seen :

" To the memory of my beloved "	(S) = 264 = Bacon-Shakespeare (R)
" The AVTHOR "	(S) = 111 = Bacon (K)
" MR. WILLIAM SHAKESPEARE "	(R) = 294 = Prince of Wales (K)
" what he hath left us "	(S) = 177 = William Shakespeare (S)
	(K) = 411 = William Shakespeare (K)

There is nothing surprising in the coincidence that "the Avthor" happens to contain a Bacon signature ; and by itself this would be of no importance whatever. But there may well be significance in the fact that these two words are given a line to themselves, so that every line separately

(except "AND") has its own meaning. The ingenuity of the cryptographer lies not only in his choice of words, but also in their setting-out. Knowing Francis Bacon's amazing dexterity in this kind of word play, it is by no means impossible that *one* reason for choosing the particular spelling "Shakespeare" as his pseudonym may have been this very fact that "Mr. William Shakespeare" gave a subtle hint of his royal birth. At any rate, in the very commencement of his ode, Jonson has already linked up Bacon and Shakespeare; and it is a witty idea to suggest that "The AVTHOR" is Bacon, while "what he hath left us" is Shakespeare!

Besides this, the heading alone gives :

$$\begin{array}{rcl}
 \text{Lines 1 and 2} & \text{R.L.} & 31 \\
 & + \text{R.W.} & 8 \\
 & \hline
 & 39 = \text{F. Bacon (S)} \\
 & \hline
 \end{array}$$

$$\text{Lines 3, 4, 5} \quad \text{R.L.} \quad 39 = \text{F. Bacon (S)}$$

In the first two couplets, and again in the last two couplets, of this poem, Jonson has hidden cipher allusions.

First Two Couplets

$$\begin{array}{rcl}
 \text{I.L.} & 110 & \\
 - \text{R.L.} & 18 & \\
 & \hline
 & 92 = \text{Bacon (R)} \\
 & \hline
 \end{array}$$

$$\begin{array}{rcl}
 \text{I.L.} & 110 & \\
 + \text{I.W.} & 31 & \\
 & \hline
 & 141 = \text{Francis Tudor (S)} \\
 & \hline
 \end{array}$$

In this manner he tells us that Bacon was the real "Shakespeare" and that he was born of the royal house of Tudor.

Whole page, excluding heading

I.W. 290
 —R.W. 19

271 = Francis Tudor (K)

I.W. 290
 —R.L. 131

159 = Francis Tudor (R)

I cannot but regard this as strong confirmation of the theory of Bacon's royal descent. To find this double allusion on the full page (and nothing else, so far as I can see) is very convincing. And when we see, in addition, "Francis Tudor" in the first two couplets, so that this same name occurs in three different codes of cipher, there can be no question that Jonson arranged it all with great care. Now comes another interesting fact.

Whole page including heading

R.L. 201
 + R.W. 36

237 = Robert Burton (K)

This is the first time I have mentioned Burton, and of course one could not expect any early references, seeing that *The Anatomy of Melancholy* only appeared in 1621 and was not attributed to Burton till after his death. I think it is reasonable to suppose that Jonson, knowing how frequently cipher allusions had been made in past years to all Bacon's chief masks, would naturally think some indication should be given that he was the true author of that recently published and very remarkable work ; of which Dr. Johnson said it was the only book which ever made him get out of bed two hours before his usual time. My reason for thinking that this hint was definitely planned by Ben Jonson is that in this same poem we shall again see precisely the same figure, 237. The further information is as follows :

Second page

R.L. 156 = Greene (K)

—R.W. 24

132 = Francis St Alban (S)

Both pages, text only

R.L. 278 = George Peele (K)

—R.W. 41 = Peele (S)

237 = Robert Burton (K)

Including "BEN : IONSON,"

R.L. 287 = Fra. Rosie Cross (K)

See how cleverly Jonson has combined a double "Peele" reference with his double "Burton" one.

Last Two Couplets

I.W. 34

—R.W. 1

I.L. 155

+ R.L. 5

33 = Bacon (S)

160 = Fr. Bacon (K)

Last line of whole poem

"And despaire day" (S) = 138 = Prince of Wales (S)

"but for thy volumes light" (S) = 282 = Francis Bacon (K)

"light" (K) = 132 = Francis St. Alban (S)

In this one poem Jonson has not only mentioned four of Bacon's five chief masks, but Burton also ; besides giving several times over Bacon's own name, Francis St. Alban, his correct title, and a fivefold allusion to his royal birth ; completing the evidence by showing the seal of the Rosicrucian Fraternity. What more can one expect ?

Besides the eulogy of Ben Jonson, there are three others prefixed to this 1623 Folio, namely those by Hugh Holland, Leonard Digges, and "I.M.", whose identity is uncertain. Below are the verses of Hugh Holland.



Vpon the Lines and Life of the Famous
Scenicke Poet, Master WILLIAM

SHAKESPEARE

T T T Hose hands, which you so clapt, go now, and wring
 T T T You *Britaines* braue ; for done are *Shakespeares* dayes :
 T T T His dayes are done, that made the dainty Playes,
 T T T Which made the Globe of heau'n and earth to ring.
 T T T Dry'de is that veine, dry'd is the *Thespian* Spring,
 Turn'd all to teares, and *Phæbus* clouds his rayes :
 That corp's, that coffin now besticke those bayes,
 Which crown'd him *Poet* first, then *Poets* King.
 If *Tragedies* might any *Prologue* haue
 All those he made, would scarce make one to this:
 Where *Fame*, now that he gone is to the graue
 (Deaths publike tyring-house) the *Nuncius* is.
 For though his line of life went soone about
 The life yet of his lines shall neuer out.

HUGH HOLLAND

The expression "scenicke Poet" is a curious and unusual one, though quite appropriate ; and so one feels inclined to ask whether there was any special reason for using it. I think the answer is that

"scenicke poet" (S) = 119 = Fr. Bacon (R)

The ordinary cipher evidence is as follows :

Text only

R.W. 111 = Bacon (K)

—I.L. 72

39 = F. Bacon (S)

Whole page

I.L. 83

—I.W. 12

—

71 = F. St. Alban (S)

—

R.W. 124 = W. Shakespeare (S)

+I.W. 12

—

136 = Bacon-Shakespeare (S)

— and Wm. Shakespeare (S)

R.W. 124

—I.L. 83

—

41 = Peele (S)

—

Opposite initial "T"

R.L. 167

—I.L. 29

—

138 = Prince of Wales (S)

—

R.L. 167

—R.W. 43

—

124 = W. Shakespeare (S)

—

Last line has 33 letters

I cannot say whether the 71 = F. St. Alban was intentional, not having noticed it often elsewhere. F. Bacon was a very usual signature, and F. St. Alban may be seen in some extant letters published by Spedding.

Leonard Digges contributes the following verses.



TO THE MEMORIE

of the deceased Authour Maister

W. SHAKESPEARE.

*Shake-speare, at length thy pious fellowes giue
 The world thy Workes : thy Workes, by which, out-lie
 Thy Tombe, thy name must when that stone is rent,
 And time dissolves thy Stratford Moniment,
 Here we alieue shall view thee still. This Booke,
 When Brasse and Marble fade, shall make thee looke
 Fresh to all Ages: when Posteritie
 Shall loath what's new, thinke all is prodegie
 That is not Shake-speares; eu'ry Line, each Verse
 Here shall reuiue, redeeme thee from thy Herse.
 Nor Fire, nor cankring Age, as Naso said,
 Of his, thy wit-fraught Booke shall once inuade.
 Nor shall I e're beleuee, or thinke thee dead
 (Though mist) untill our bankrout Stage be sped
 (Impossible) with some new straine t'out-do
 Passons of Iuliet, and her Romeo;
 Or till I heare a Scene more nobly take,
 Then when thy half-Sword parlying Romans spake.
 Till these, till any of thy Volumes rest
 Shall with more fire, more feeling be exprest,
 Be sure, our Shake-speare, thou canst neuer dye,
 But crown'd with Lawrell, lue eternally.*

L. Digges.

Here, I think it is significant, and probably intentional, that in the heading we have :

First and second lines R.L. 39 = F. Bacon (S)
 Second and third lines R.L. 39 = F. Bacon (S)

Text only

$$\begin{array}{r}
 \text{R.W. } 8 \\
 + \text{R.L. } 63 \\
 \hline
 71 = \text{F. St. Alban (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.W. } 164 \\
 + \text{R.W. } 8 \\
 \hline
 172 = \text{Shakespeare (R)} \\
 \hline
 \end{array}$$

Whole poem

$$\begin{array}{r}
 \text{R.W. } 20 \\
 + \text{R.L. } 121 \\
 \hline
 141 = \text{Francis Tudor (S)} \\
 \hline
 \end{array}$$

Also ; opposite the initial " S " :

$$\begin{array}{r}
 \text{I.L. } 107 \\
 + \text{I.W. } 25 \\
 \hline
 132 = \text{Francis St. Alban (S)} \\
 \hline
 \end{array}$$

and last line :

$$\begin{array}{r}
 \text{I.L. } 33 = \text{Bacon (S)} \\
 + \text{I.W. } 6 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

The commendatory verses of " I.M." consist of only eight lines, but he manages to give an excellent display of cipher information in this small compass.

To the memorie of M. *W. Shake-speare.*

VV*EE* wondred (*Shake-speare*) *that thou went'st so soone*
From the Worlds-Stage, to the Graue-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and liue, to acte a second part.
That's but an Exit of Mortaliitie;
This, a Re-entrance to a Plaudite.

I.M.

Text only

$$\begin{array}{r} \text{I.L.} \quad 257 \\ - \text{I.W.} \quad 57 \\ \hline \end{array}$$

$$\begin{array}{r} 200 = \text{Francis Bacon} \\ \hline \quad \quad \quad (\text{R}) \end{array}$$

$$\begin{array}{r} \text{I.L.} \quad 257 \\ + \text{R.W.} \quad 2 \\ \hline \end{array}$$

$$\begin{array}{r} 259 = \text{Shakespeare (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L.} \quad 257 \\ + \text{I.W.} \quad 57 \\ \hline \end{array}$$

$$\begin{array}{r} 314 = \text{Francis St.} \\ \hline \quad \quad \quad \text{Alban (K)} \end{array}$$

Whole poem

$$\begin{array}{r} \text{I.W.} \quad 59 \\ + \text{R.L.} \quad 32 \\ \hline \end{array}$$

$$\begin{array}{r} 91 = \text{Spenser (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L.} \quad 269 \\ - \text{R.L.} \quad 32 \\ \hline \end{array}$$

$$\begin{array}{r} 237 = \text{Robert Burton (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L.} \quad 32 \\ + \text{R.W.} \quad 9 \\ \hline \end{array}$$

$$\begin{array}{r} 41 = \text{Peele (S)} \\ \hline \end{array}$$

Opposite initial "W" :

$$\begin{array}{r} \text{I.L.} \quad 70 \\ + \text{R.L.} \quad 11 \\ \hline \end{array}$$

$$\begin{array}{r} 81 = \text{Marlowe (S)} \\ \hline \end{array}$$

This poem gives indications of having been slightly adapted to suit cipher requirements, for why should "Exit" be in roman type and "*Re-entrance*" not? And why the unusual and otherwise unnecessary hyphening of "*Worlds-Stage*" and "*Graues-Tyring-roome*"? It was simply an easy way to obtain the totals of roman and italic words which "I.M." wanted in order to give his message.

Again in the prefatory matter to this folio, an allusion is seen to Robert Burton; at least I should consider it highly probable that this was designed.

If any reader cares to examine either the List of Actors or the Table of Contents in this 1623 Folio, he will find still further evidence of the same kind as we have been considering.

Although this chapter is concerned with the 1623 Shakespeare Folio, it may be well to include an examination of the much discussed passage in Ben Jonson's *Discoveries*, 1640, where he speaks of Shakespeare. It will at once be seen what a marked difference there is between the glowing eulogies in the former and the very patronizing, almost contemptuous tone of the passage in the later *Discoveries*. The reason is that Jonson was again speaking with a double tongue. He begins by referring to the *writer*, and wishes that he had blotted out a thousand of his lines; in other words Jonson considered that there was a great deal of matter in the Shakespeare works which might with advantage be cut out. In this, modern opinion might be at least in partial agreement. At any rate there is no doubt that Ben thought himself the best poet of the day, and many of his contemporaries would have agreed.

Jonson then proceeds to speak of the *actor*, and tells us, in effect, that he was a decent sort of fellow, witty and voluble, but rather a wind-bag, and that he sometimes made a fool of himself on the stage. This is much more akin to the jibe at Shaksper the actor-manager and play-broker, contained in the epigram *Poet-Ape*, which Jonson had published in the 1616 collected edition of his own works. It is clear therefore that he had not much opinion of the man Shaksper, and that his eulogium in the 1623 Folio does not refer to "the Stratford rustic" at all, but to "Shake-

speare," the true author, i.e., Francis Bacon. In these *Discoveries* we shall also see an equally fine eulogium of Bacon ; while the cipher evidence in each and all of these passages is admirably contrived so as to expose the real truth of the matter.

Below is the first of these references.

p. 97 (last paragraph) :

I remember, the Players have often mentioned it as an honour to *Shakespeare*, that in his writing, (whatsoever he penn'd) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by,

p. 98 (top) :

by, wherein he most faulted. And to justifie mine owne candor, (for I lov'd the man, and do honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free nature : had an excellent *Phantsie* ; brave notions, and gentle expressions : wherein hee flow'd with that facility, that sometimes it was necessary he should be stop'd : *Sufflaminandus erat* ; as *Augustus* said of *Haterius*. His wit was in his owne power ; would the rule of it had beene so too. Many times hee fell into those things, could not escape laughter: As when hee said in the person of *Cæsar*, one speaking to him; *Cæsar thoudost me wrong*. Hee replied : *Cæsar did never wrong, but with just cause* : and such like ; which were ridiculous. But hee redeemed his vices, with his vertues. There was ever more in him to be prayesd, then to be pardoned.

An interesting point arises here, because it will be found that cipher evidence occurs on both pages separately, as well as in the passage as a whole. If Jonson had been alive when this work was published, there would have been no difficulty, because we know he was a very careful editor, and we could therefore have been sure that any cipher messages would be accurately given. Now, although he probably planned cipher material for the whole passage, can we be sure that his manuscript was so well arranged and spaced out that he knew in advance that this passage would be divided over two pages exactly as it actually is ? This seems very doubtful, though by no means impossible. If

he did so arrange it, then this is a tribute to his skill, and to the faithfulness with which his successors published the manuscript. If he did not, then it is clear, to my mind at least, that the manuscript was published by those who were acquainted with these secrets and that they of their own accord arranged the division of the passage so cleverly that additional information was given beyond that which Jonson planned. I fear it is impossible to decide this point definitely, and so we must deal with the facts as we find them. Knowing, however, Jonson's genuine admiration for Bacon in his later years, I think it is by no means improbable that before his death he left explicit instructions for the accurate publishing of these passages in his *Discoveries*.

On page 97 the first thing we notice is, that line 1 contains 56 letters = Fr. Bacon (S). It *may* also be intentional that the first three lines contain 33 words = Bacon (S). But the main thing is that we obtain three excellent allusions as follows :

$$\text{R.W. } 56 = \text{Fr. Bacon (S)}$$

$$\begin{array}{r} \text{R.L. } 262 \\ + \text{I.L. } 20 \\ \hline 282 = \text{Francis Bacon (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 262 \\ - \text{I.W. } 3 \\ \hline 259 = \text{Shakespeare (K)} \\ \hline \end{array}$$

On page 98 there is simply :

$$\begin{array}{r} \text{R.W. } 134 \\ - \text{I.L. } 101 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

While the whole passage gives :

$$\begin{array}{r} \text{R.W. } 190 \\ + \text{I.L. } 121 \\ \hline 311 = \text{Francis Bacon Kt. (K)} \\ \hline \end{array}$$

(a seldom used cipher allusion).

$$\begin{array}{r} \text{I.L. } 121 \\ + \text{I.W. } 22 \\ \hline 143 = \text{F. Bacon (K) and Spenser (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 190 \\ - \text{I.W. } 22 \\ \hline 168 = \text{Fra. Rosie Cross (R)} \\ \hline \end{array}$$

this last apparently indicating Jonson's membership of the Rosicrucian Brotherhood. It may also be intentional that on this page 98 the first three lines contain 33 words.

The next passage of importance in this volume is on pages 101, 102. Here I think there is no doubt again that Jonson planned the cipher material in the whole, but that probably his editor purposely divided it at this particular point in order to add a little further testimony on page 101.

p. 101.

“One, though hee be excellent, and the chiefe, is not to bee imitated alone. For never no Imitator, ever grew up to his *Author* ; likenesse alwayes on this side Truth : Yet there hapn’d, in my time, one noble *Speaker*, who was full of gravity in his speaking. His language (where hee could spare, or passe by a jest) was nobly *ensorious*. No man ever spake more neatly, more presly, more weightily, or suffer’d lesse emptinesse, lesse idlenesse, in what hee utter’d. No member of his speech but consisted of the owne graces. His hearers could not cough, or look aside from him, without losse. Hee commanded where hee spoke and had his Judges angry, and pleased at his devotion. No man had the aff

p. 102.

affections more in his power. The feare of every man that heard him,
was, lest hee should make an end."

On page 101 we have :

$$\begin{array}{r} \text{R.W. } 120 \\ + \text{I.W. } 4 \\ \hline 124 = \text{W. Shakespeare (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 120 \\ - \text{I.L. } 26 \\ \hline 94 = \text{Marlowe (R)} \\ \hline \end{array}$$

and the whole passage shows :

$$\begin{array}{r} \text{R.W. } 140 \\ + \text{I.L. } 26 \\ \hline 166 = \text{Francis Bacon Knight (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.W. } 140 \\ - \text{I.W. } 4 \\ \hline 136 = \text{Wm. Shakespeare (S) and} \\ \hline \quad \text{Bacon-Shakespeare (S)} \end{array}$$

The last quotation which I shall make from this volume is on page 102 and contains a splendid and whole-hearted tribute both to Francis Bacon's marvellous genius and to the beauty of his character. Coming from a man so sparing in his praises of others as Jonson, it is noteworthy indeed and quite as fine in its way as the tribute to "Shakespeare" in the 1623 Folio. Those who are still influenced by popular misrepresentations of Bacon's character will do well to ponder the closing lines of this testimony by Jonson.

"But his learned, and able (though unfortunate) *Successor* is he, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd or preferr'd, either to insolent *Greece*, or haughty *Rome*. In short, within his view, and about his times, were all the wits borne, that could honour a language, or helpe study. Now things daily fall : wits growe down-ward, and *Eloquence* growes back-ward : So that hee may be nam'd, and stand as the *marke*, and ἀκμή of our language.

I have ever observ'd it to have beene the office of a wise Patriot among the greatest affaires of the *State*, to take care of the *Common-wealth* of Learning. For Schooles, they are the *Seminaries* of *State* : and nothing is worthier the study of a States-man, then that part of the *Republicke*, which wee call the *advancement* of Letters. Witnessse the care of *Julius Cæsar*, who in the heat of the civill warre, writ his bookes of *Analogue*, and dedicated them to Tully. This made the late Lord S. *Albani* entitle his worke, *novum Organum*. Which though by the most of superficial men, who cannot get beyond the Title of *Nominals*. it is not penetrated, nor understood : it really openeth all defects of Learning whatsoever, and is a Booke

Qui longum noto scriptori porriget ævum

My conceit of his Person was never increased toward him, by his place, or honours. But I have, and doe reverence him for the greatness, that was onely proper to himselfe, in that hee seem'd to mee even by his worke one of the greatest men, and most worthy of admiration that had beene in many Ages. In his adversity I ever prayed, that God would give him strength : for *Greatnesse* hee could not want. Neither could I condole in a word, or syllable for him ; as knowing no Accident could doe harm to vertue ; but rather helpe to make it manifest.

In the first paragraph of this passage the word "acme" is printed in Greek characters, and as the word "marke," with which it is equated, is in italics, there seems no doubt that "acme" is also to be considered as an italic word. The evidence here is very simple, but very good. It is this :

R.W. 292 = Wm. Shakespeare (K)

I.L. 187 = Prince of Wales (R)

thus emphasizing the two great facts of Francis Bacon's life, namely that he was the true "Shakespeare" and that he was of royal birth.

Observe how Jonson refers, almost certainly, to Bacon's fall and describes it as an "accident" which could not "doe harm to vertue." That this was the view of all well-informed persons in those days can hardly admit of doubt.

“That Shakespeare possessed an altogether extraordinary knowledge of law, of medicine, of science, of philosophy, of language, of everything, in short, which would be impossible for an uneducated man, whatever his genius as a poet might be, has long seemed to me an insoluble mystery.”

SIR LEWIS MORRIS.



This Shadowe is renowned Shakespear's: Soule of th' age
 The applause, delight, the wonder of the Stage.
 Nature her selfe, was proud of his designe:
 And joy'd to weare the dressing of his line;
 The learned will Confesse, his works are such,
 As neither man, nor Muse, can prange to much.
 For ever live thy fame, the world to tell,
 Thy like, no age, shall ever parallell.

W. M. sculpsit.

PORTRAIT OF SHAKSPER
 IN *Sonnets*, 1640 EDITION

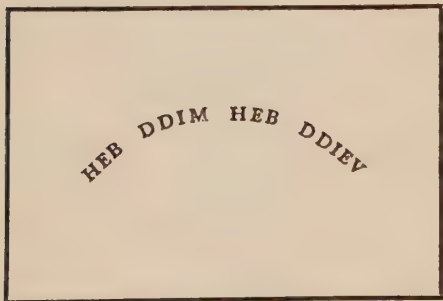
CHAPTER X

"POEMS WRITTEN BY WIL. SHAKE-SPEARE, GENT," 1640

AT no time during the life either of William Shaksper or of Francis Bacon was any second edition issued of the *Sonnets*, first printed in 1609. But in 1640 a remarkable volume appeared bearing the title *Poems written by Wil. Shake-speare Gent.* It was printed by Thomas Cotes, who had previously printed the Shakespeare Second Folio of 1632, and was published by a certain John Benson. The volume contains a portrait of Shaksper, eulogies by Leonard Digges and others, and a reprint of the *Sonnets*, arranged in a different order and with headings separating them into groups according to subject-matter.

An examination of this book shows convincingly that it was another effort to place on record, by secret methods, the true facts of the authorship of "Shakespeare." Let us see what that evidence is. Here is the title-page.

POEMS
WRITTEN
BY
WIL. SHAKE-SPEARE
Gent.



Printed at London by *Tho. Cotes*, and are
to be sold by *Iohn Benson*, dwelling in
St. Dunstons Church-yard. 1640

There is not much on this simple title-page, but it shows :

$$\begin{array}{r} \text{R.L.} \quad 96 = \text{George Peele (S)} \\ + \text{R.W.} \quad 23 \\ \hline \end{array}$$

$$\begin{array}{r} 119 = \text{Fr. Bacon (R)} \\ \hline \end{array}$$

Next comes a portrait of Shaksper engraved by William Marshall. It is a hideous thing, very much resembling the Droeshout mask in the 1623 Folio, only rather more stupid looking. But the real interest lies in the verse beneath.

*This Shadowe is renowned Shakespear's ? Soule of th' age
The applause ? delight ? the wonder of the Stage.
Nature her selfe, was proud of his designes
And ioy'd to weare the dressing of his lines ;
The learned will Confess, his worse are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age, shall ever paralell.*

W. M. Sculpsit.

These lines are an adaptation of some from Ben Jonson's eulogy in the 1623 Folio ; and just as Jonson in his quizzical verses facing the Droeshout engraving calls the effigy a "figure," not a portrait, so it is here described as a "Shadowe." Then notice the question mark after "Shakespear's," and twice in the second line. In Jonson's original he puts exclamation marks for these last two. But the chief object of these lines, I take it, is to give us the following piece of cipher information :

$$\begin{array}{r} \text{Text of poem} \quad \text{I.L. 282} = \text{Francis Bacon (K)} \\ + \text{"W. M. Sculpsit"} \quad \text{I.L.} \quad 10 \\ \hline \end{array}$$

$$\begin{array}{r} 292 = \text{Wm. Shakespeare (K)} \\ \hline \end{array}$$

What could be plainer than this ? How many more hints of this kind will be necessary before we open our eyes to the truth ?

Now turn to the Address to the Reader.

To the Reader.

Here presume (under fa-
vour) to present to your view
some excellent and sweetely
composed Poems of Master
William Shakespeare,
which in themselves ap-
peare of the same purity, the Authour him-
selfe then living avouched ; they had not the
fortune by reason of their Infancie in his
death, to have the due accomodatiō of propor-
tionable glory, with the rest of his everliving
Workes, yet the lines of themselves will afford
you a more authentick approbation then my as-
surance any way can, to invite your allowance,
In

Here we have the following :

R.L. 340
—R.W. 69

271 = Francis Tudor (K)

R.L. 340
+ I.L. 86

426 = Francis Bacon Knight (K)

In addition to this, the page shows another example of a device round the large initial letter. If we take the letter-press opposite the "I," this yields :

I.L. 86	I.L. 86
+ R.W. 5	+ I.W. 17

91 = Spenser (S)

103 = Shakespeare (S)

and the first full-length line has 33 letters. The very fact that the first four lines of this page are in italics and the remainder in roman type is strange and invites some explanation. There is also a marginal acrostic down the side of this initial "I."

First letters of first words :

(S) = 91 = Spenser (S)

(K) = 143 = Spenser (K) and F. Bacon (K)

A further curiosity is that the next page of this Address is printed wholly in italics, except for one word.

To the Reader

in your perusall you shall finde them Seren cleare and elegantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence ; such as will raise your admiration to his praise : this assurance I know will not differ from your acknowledgement. And certaine I am, my opinion will be seconded by the sufficiency of these ensuing Lines ; I have beene somewhat sollicitus to bring this forth to the perfect view of all men ; and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems.

I.B.

Here, once more, the evidence is clear and unequivocal.

Text only

I.W. 105

—R.L. 5

100 = Francis Bacon (R)

Whole page

I.W. 105
+ R.W. 6

111 = Bacon (K)

Why should that one word "Seren," an adjective, be in roman type, if not to form this double cipher allusion?

After this comes a lengthy eulogy by Leonard Digges, who had provided one also for the 1623 Folio. The first page is now reproduced.

Vpon Master WILLIAM SHAKESPEARE, the

Deceased Authour, and his

POEMS

POets are borne not made, when I would prove
This truth, the glad remembrance I must love
Of never dying *Shakespeare*, who alone,
Is argument enough to make that one.

First that he was a Poet none would doubt,
That heard th'applause of what he sees set out
Imprinted ; where thou hast (I will not say)
Reader his Workes for to contrive a Play :
To him twas none) the patterne of all wit,
Art without Art unpareld as yet.
Next Nature onely helpt him, for looke thorow
This whole Booke, thou shalt find he doth not borrow,
One phrase from Greekes, nor Latines imitate,
Nor once from vulgar Languages Translate,
Not Plagiari-like from others gleane,
Nor begges he from each witty friend a scene
To peace his Acts with, all that he doth write,

On this page we have :

Excluding heading

R.W.	134	R.W.	134
—I.W.	1	—I.L.	10
133 = Marlowe (K)		124 = W. Shakespeare (S)	

Once again there are cipher devices round the initial letter ; thus, by printing the first letter of *Shakespeare* in roman type :

$$\begin{array}{r}
 \text{R.L.} \quad 121 \\
 \text{—R.W.} \quad 29 \\
 \hline
 92 = \text{Bacon (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.L.} \quad 121 \\
 \text{—I.L.} \quad 10 \\
 \hline
 111 = \text{Bacon (K)} \\
 \hline
 \end{array}$$

and a marginal acrostic formed in this way :

$$\begin{array}{r}
 \text{O} = 14 \\
 \text{T} = 19 \\
 \text{O} = 14 \\
 \text{I} = 9 \\
 \hline
 56 = \text{Fr. Bacon (S)} \\
 \hline
 \end{array}$$

Following this, the first full-length line again has 33 letters.

To save space, I will not reproduce the whole of this poem in detail, but will give the cipher evidence on the other two pages of it.

Second page

$$\begin{array}{r} \text{R.W. } 250 \\ + \text{I.L. } 44 \\ \hline 294 = \text{Prince of Wales (K)} \\ \hline \end{array}$$

Third page

$$\begin{array}{r} \text{R.W. } 146 \\ - \text{I.W. } 9 \\ \hline 137 = \text{Fr. St. Alban (R)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{I.L. } 79 \\ + \text{I.W. } 9 \\ \hline 88 = \text{Fr. St. Alban (S)} \\ \hline \end{array}$$

See how these last two confirm each other. This kind of thing indicates intelligence, not chance. But there is still more on this page ; for if we include the words "*Leon Digges*" at the end of the poem, we have :

$$\begin{array}{r} \text{I.L. } 89 \\ + \text{I.W. } 11 \\ \hline 100 = \text{Francis Bacon (S)} \\ \hline \end{array}$$

There is another eulogy of Shakespeare, as follows :

Of Mr. *William Shakespeare*

WHat, lofty *Shakespeare*, art againe reviv'd ?
 And *Virbius* like noe showst thy selfe twice liv'd,
 'Tis love that thus to thee is showne.

The labours his, the glory still thine owne.
 These learned Poems amongst thine after-birth,
 That makes thy name immortall on the earth,
 Will make the learned still admire to see,
 The Muses gifts so fully infused on thee.
 Let carping *Momus* barke and bite his fill,
 And ignorant *Davus* slight thy learned skill :
 Yet those who know the worth of thy desert,
 And with true judgement can discern thy Art,
 Will be admirers of thy high tun'd straine,
 Amongst whose number let me still remaine.

John Warren

The evidence here is as follows :

Opposite initial "W"

R.W. 21
 + I.L. 18

39 = F. Bacon (S)

R.L. 85
 + I.L. 18

103 = Shakespeare(S)

Text only

R.W. 104
 + I.L. 28

132 = Francis St. Alban (S)

Text and heading

R.W. 106
 — I.W. 6

100 = Francis Bacon (S)

I.L. 46
+ I.W. 6

—
52 = Greene (S)
—

Whole page

I.L. 56 = Fr. Bacon (S) R.W. 106
— I.W. 8

—
98 = Greene (R)
—

also, the first two lines of the poem have 56 roman letters.

We now come to the first page of the reprint of the Sonnets.

POEMS

BY

WILL. SHAKESPEARE

Gent.

The glory of beautie


 H wherefore with infection should he live,
 And with his presence grace impietie,
 That sinne by him advantage should achieve,
 And lace it selfe with his societie ?
 Why should false painting imitate his cheekke,
 And steale dead seeing of his living hew ?
 Why should poor beautie indirectly seeke
 Roses of shaddow, since his Rose is true ?
 Why should he live, now nature banckrout is,
 Beggerd of blood to blush through lively veines,
 For shee hath no exchecker now but his,
 And proud of many, lives upon his gaines ?
 O him she stores, to show what wealth she had,
 In daies long since, before these last so bad.

A 2

Thus

On the first page of a book I think the running title is generally, though not always, excluded. Here, as there is a line right across the page, it looks as though this fact were emphasized, and so we omit it. (Where the heading is more than a running title, it is usually included.)

R.W. 107
+ I.W. 4

R.W. 107
— I.W. 4

111 = Bacon (K)

103 = Shakespeare (S)

What could be simpler or more effective than this, as a method for linking together yet again these two names, in order to indicate their literary identity?

After the reprint of the Sonnets comes another eulogy of Shakespeare in this form. It is by William Basse.

R.W. I.W.

2 5

On the death of William Shakespeare, who

R.L. I.L.

18 15

2 3

died in April, Anno Dom. 1616

7 12

4 8

25 27

6 1	R	Enowned <i>Spenser</i> lie a thought more nigh	27	6	} 22
5 2		To learned <i>Chauser</i> , and rare <i>Beaumont</i> lie,		16	
6 1		A little nearer <i>Spenser</i> to make roome		6	
6 1		For <i>Shakespeare</i> in your three-fold, foure-fold Tombe ;		11	
10		To lodge all foure in one bed make a shift,			
7	Vntil Domes-day, for hardly shall a fift				
9	Betwixt this day and that by Fate be slaine,				
8	For whom your Curtaines may be drawne againe				
7	If your precedencie in death doth barre,				
7	A fourth place in your sacred Sepulchre !				
7	Vnder this sacred Marble of thy owne,				
5 1	Sleepe rare Tragedian <i>Shakespeare</i> , sleepe alone ;			10	
7	Thy unmolested peace in an unshar'd Cave,				
8	Possesse as Lord, not Tennant of thy Grave.				
8	That unto us, and others it may be				
7	Honour hereafter to be laid by thee.				

113 6

2

8

W.B.

49

2

51

As the first portion of this eulogy is very ingeniously contrived and a little intricate, I have given the figures, so that readers may follow more easily.

The first line of the heading contains 33 letters.
Also the heading shows :

$$\begin{array}{r} \text{R.L.} \quad 25 \\ + \text{I.W.} \quad 8 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L.} \quad 25 \\ + \text{I.L.} \quad 27 \\ \hline 52 = \text{Greene (S)} \\ \hline \end{array}$$

Again, the first two lines of the poem give :

$$\begin{array}{r} \text{I.L.} \quad 22 \\ + \text{R.W.} \quad 11 \\ \hline 33 = \text{Bacon (S)} \end{array}$$

and first line alone

$$\begin{array}{r} \text{R.L.} \quad 27 \\ + \text{I.L.} \quad 6 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

Considering the page as a whole, we find in addition :

Text only

$$\begin{array}{r} \text{R.W.} \quad 113 \\ + \text{I.W.} \quad 6 \\ \hline 119 = \text{Fr. Bacon (R)} \\ \hline \end{array}$$

Whole page

$$\begin{array}{r}
 \text{R.W. } 117 \\
 - \text{I.L. } 78 \\
 \hline
 39 = \text{F. Bacon (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L. } 78 \\
 + \text{I.W. } 16 \\
 \hline
 94 = \text{Marlowe (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.W. } 117 \\
 + \text{I.W. } 16 \\
 \hline
 133 = \text{Marlowe (K)} \\
 \hline
 \end{array}$$

If we are honest with ourselves, we cannot possibly ignore the weight of Baconian evidence contained in this 1640 edition of the *Sonnets*.

“The case for Bacon, thus put, is a strong one.”

HENRY LABOUCHERE.

CHAPTER XI

THE TESTIMONY OF DR. RAWLEY AND ARCHBISHOP TENISON

HAVING now seen how Francis Bacon systematically signed his various works by secret methods, and how this fact was known to some of his contemporaries, it will be interesting to see what happened after he had passed away (or at least disappeared from public view) in 1626. For this purpose we inspect Dr. William Rawley's posthumous publication entitled *Certaine Miscellany Works*, 1629. Here we at once find a continuation of the same cipher designs, telling the same story. The title-page is given overleaf.

CERTAIN E
Miscellany Works
O F
THE RIGHT
HONOVABLE,
FRANCIS Lo. Verulam,
Viscount S. ALBAN.

PUBLISHED
By *WILLIAM RAWLEY*,
Doctor of Diuinity, one of his
Maiesties Chaplaines.



L O N D O N ,
Printed by *I. Hauiland* for *Humphrey Robinson*,
Dwelling at the signe of the three Pigeons
in *Pauls Church-yard.* 1629.

On this page the cipher information is as follows :

Whole page

$$\begin{array}{r} \text{R.L.} \quad 184 \\ + \text{I.W.} \quad 8 \\ \hline \end{array}$$

$$\hline 192 = \text{Fr. St. Alban (K)} \hline$$

$$\begin{array}{r} \text{R.L.} \quad 184 \\ - \text{I.W.} \quad 8 \\ \hline \end{array}$$

$$\hline 176 = \text{W. Shakespeare (R)} \\ \hline \text{and Edmund Spenser (R)}$$

$$\begin{array}{r} \text{R.L.} \quad 184 \\ - \text{I.L.} \quad 51 \\ \hline \end{array}$$

$$\hline 133 = \text{Marlowe (K)} \hline$$

Upper section

$$\begin{array}{r} \text{R.L.} \quad 119 = \text{Fr. Bacon (R)} \\ + \text{R.W.} \quad 22 \\ \hline \end{array}$$

$$\hline 141 = \text{Francis Tudor (S)} \hline$$

$$\begin{array}{r} \text{R.L.} \quad 119 \\ - \text{I.L.} \quad 21 \\ \hline \end{array}$$

$$\hline 98 = \text{Greene (R)} \hline$$

Notice that Rawley quite properly gives the final title of Viscount St. Alban, as well as other signatures.

It was not until 1657, that is to say a full thirty years after Bacon's decease, that Rawley at length published a further posthumous collection under the title of *Resuscitatio* ; and even then it was apparently only a careful selection, for he says very significantly in his preface : " For which cause I have compiled in one, whatsoever bears the true stamp of his Lordship's excellent Genius, and not leaving anything

to a future Hand which I found to be of moment, and communicable to the Publick, Save only some few Latine works, which by God's favour and sufferance, shall soon after follow."

Either Rawley was by nature very cautious, or else he was obeying strict private instructions ; for it would seem that some of Bacon's works were not considered suitable for publication. In some cases possibly the subject-matter did not lend itself to this, or they were too fragmentary, or the time was not considered ripe ; but one cannot help feeling that he feared such publication might have revealed secrets which he had not the authority to disclose. In any case, we may take it that what he did put forth was carefully edited ; while his own intimate knowledge of Bacon's life, character, and methods cannot be doubted. *Resuscitatio* may therefore be accepted as authoritative in the sense that it was the production of a man thoroughly qualified for his task ; but we should perhaps accept it with the reservation that he may not have been telling us the *whole* truth. His versions of Bacon's own writings are doubtless reliable, but what he tells us about " my Lord " and his life history must be received with discretion ; that is to say, we must sometimes try to read between the lines.

If I may be permitted to refer once more to my little book, *Shake-speares Sonnets Unmasked*, the famous dedication to the Sonnets was there shown to be a striking example of a plan which we saw in its beginnings in the dedication to *The Faerie Queene*, namely to set out the page so that each of several lines, when de-coded into one of his cipher systems, formed a signature. Rawley has followed this plan on the title-page of *Resuscitatio* ; but, just as I believe Bacon found himself unable to carry it through completely and uniformly in the dedication to the Sonnets, so that every signature should be symmetrical (especially as he was arranging other cipher systems in that same dedication) so, I believe Rawley experienced the same difficulty, and purposely allowed one or two signatures to be non-symmetrical.

If the reader will now examine the title page here shown he will find some remarkable facts.

Refuscitatio,
Or, Bringing into
PUBLICK LIGHT
SEVERALL
PIECES,
OF THE
WORKS

Civil, Historical, Philosophical, & Theological,

HITHERTO

SLEEPING;

Of the Right Honourable

FRANCIS BACON

Baron of *Verulam*, Viscount Saint *Alban*.

According to the best Corrected COPPIES.
Together, With his Lordships LIFE.

By WILLIAM RAWLEY, Doctor in Divinity, His
Lordships First, and Last CHAPLEINE:
Afterwards, CHAPLEINE, to His late MAJESTY.

LONDON,

Printed by *Sarah Griffin*, for *William Lee*, and are to be sold at
his Shop in *Fleetstreet*, at the sign of the Turks-head, neer
the Mitre Tavern, 1657.

See how ingeniously Rawley has arranged the material on this page.

Resuscitatio	(K) = 282 = Francis Bacon (K)
Or, Bringing into	(R) = 187 = Prince of Wales (R)
Publick Light	(S) = 124 = W. Shakespeare (S)
	(K) = 280 = W. Shakespeare (K)
Severall	(S) = 88 = Fr. St. Alban (S)
Pieces	(K) = 159 = Francis Tudor (R)*
Of the Works	(S) = 132 = Francis St. Alban (S)
Hitherto Sleeping	(R) = 218 = Francis St. Alban (R)
Sleeping	(K) = 187 = Prince of Wales (R)*

As will be seen, the two signatures marked with an asterisk are non-symmetrical.

I am inclined to think that Rawley has been both cautious and cunning here. For if he feared lest any readers acquainted with these methods should discover his secrets prematurely, he might perhaps expect that they would first de-code the word "RESUSCITATIO," which would yield no secret at all. Or they might begin with the word "WORKS," which he has printed in huge capitals. This gives nothing whatever, so far as I can see. For that reason I think we are intended to take "OF THE WORKS" together. Of course this is only my conjecture, since it may be argued that if Rawley had intended this, he would have printed these words all on one line. But on the other hand it seems quite likely that he put a little difficulty and ambiguity in the way of the decipherer intentionally. The same thing applies to the word "SLEEPING," a curious word to print in the next largest type. If we take this word by itself, it yields a good, though non-symmetrical signature; but then "HITHERTO" by itself appears to give nothing. Taking the two together, however, we obtain an excellent symmetrical signature, as may be seen. I cannot help thinking, therefore, that this was intended—unless, indeed, "WORKS" *does* mean something pertinent which I have failed to discover. In any case, it will surely be admitted that the page as a whole is sufficient proof that these names were carefully designed, since they once more tell us Bacon's greatest secrets.

Now let us look at this page from the more usual standpoint. Taken as a whole, it gives :

$$\begin{array}{r}
 \text{I.L. } 102 \\
 \text{—I.W. } 14 \\
 \hline
 88 = \text{Fr. St. Alban (S)} \\
 \hline
 \text{R.L. } 357 \\
 \text{—R.W. } 73 \\
 \hline
 284 = \text{Francis Bacon Knight (R)} \\
 \hline
 \end{array}$$

What next ? We have seen that Bacon often gave cipher information in the upper division of a title-page separately, and occasionally in the printer's imprint as well. But I do not think we ought to take three divisions on this page ; otherwise the chances of obtaining results would be rather unreasonably multiplied. We will therefore take the page excluding printer's imprint. On this basis :

$$\begin{array}{r}
 \text{R.L. } 279 = \text{Edmund Spenser (K)} \\
 \text{—I.W. } 8 \\
 \hline
 271 = \text{Francis Tudor (K)} \\
 \hline
 \text{R.L. } 279 \\
 \text{+I.W. } 8 \\
 \hline
 287 = \text{Fra. Rosie Cross (K)} \\
 \hline
 \end{array}$$

This is very satisfactory and seems to suggest that the volume was produced under the auspices of the Rosicrucian Fraternity, as indeed one might expect would be the case.

Facing this title-page is an engraving of Bacon, with his motto " Moniti Meliora," adopted when he became a peer, and the family motto of " Mediocria Firma." These are in the ornamental scroll over the head, while below is given the date of his death, thus :

MONITI MELIORA
MEDIOCRIA FIRMA



*Hon^{ms} Francisc^s Bacon^s, Baro de Verulam Vice-Comes S^{cti} Albani Mortuus 9 Aprilis
Anno Dñi. 1626. Annoq. Aetat 66.*

This is very cleverly contrived ; for there is more in it than the usual form of cipher allusion. Differentiating in the usual way between roman and italic types, we have :

$$\begin{array}{r}
 \text{I.L.} \quad 84 \\
 + \text{I.W.} \quad 16 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L.} \quad 84 \\
 + \text{R.L.} \quad 27 \\
 \hline
 111 = \text{Bacon (K)} \\
 \hline
 \end{array}$$

Notice that although arabic figures are not normally counted as words, here 9 (standing for the Latin word “*nono*”) is more than a figure, and so is included.

From time to time one finds examples of ciphers constructed by utilizing large letters only, and excluding those which are employed for abbreviating words. This is a case in point ; for if we exclude all these tiny letters, we then have :

$$\begin{array}{r} \text{I.L.} \quad 76 \\ + \text{I.W.} \quad 16 \\ \hline \end{array}$$

$$92 = \text{Bacon (R)}$$

$$\begin{array}{r} \text{I.L.} \quad 76 \\ + \text{R.L.} \quad 27 \\ \hline \end{array}$$

$$103 = \text{Shakespeare (S)}$$

But this is not all. Notice how these lines are spaced out. When the engraving was made, clearly space could have been provided for writing all these words in full, had that been desired. Therefore the abbreviations are planned. Indeed some kind of such abbreviation would be customary. But one may ask why the particular form "Honms. Franciscs. Bacons." should have been used. The long word "Honoratissimus" would quite naturally be shortened, but there seems insufficient reason for only omitting *one* letter from "Franciscus" and "Baconus" respectively. The answer is that Dr. Rawley has contrived a most ingenious addition to his cipher message by so doing ; for if the large letters only are considered, we have :

$$\text{Francisc. Bacon (S)} = 103 = \text{Shakespeare (S)}$$

and

$$\text{Hon. Francisc. Bacon (S)} = 138 = \text{Prince of Wales (S)}$$

I may also mention that on a well-known medallion the same curious abbreviation "Francisc. Bacon" may be seen.

Passing on, we come to the four-page "Address to the Reader," I will not reproduce all this, but will content myself with showing the results on the first and last pages.

First page

$$\begin{array}{r} \text{R.W.} \quad 144 \\ + \text{I.W.} \quad 16 \\ \hline \end{array}$$

$$160 = \text{Fr. Bacon (K)}$$

$$\begin{array}{r} \text{I.L. } 122 \\ + \text{I.W. } 16 \\ \hline \end{array}$$

$$138 = \text{Prince of Wales (S)}$$

Opposite the large initial "H," we find :

$$\begin{array}{r} \text{R.L. } 161 \\ + \text{I.W. } 5 \\ \hline \end{array}$$

$$166 = \text{Francis Bacon Knight (S)}$$

$$\begin{array}{r} \text{R.L. } 161 \\ - \text{I.W. } 5 \\ \hline \end{array}$$

$$156 = \text{Greene (K)}$$

$$\begin{array}{r} \text{R.L. } 161 \\ - \text{R.W. } 35 \\ \hline \end{array}$$

$$126 = \text{Robert Greene (S)}$$

$$\text{I.L. } 41 = \text{Peele (S)}$$

Last page

$$\begin{array}{r} \text{R.W. } 214 = \text{Christopher Marlowe (S)} \\ + \text{I.W. } 50 \\ \hline \end{array}$$

$$264 = \text{Bacon-Shakespeare (R)}$$

Rawley's *Life of the Honourable Author*, gives us :

First page including heading

$$\begin{array}{r} \text{R.L. } 269 \\ - \text{I.W. } 69 \\ \hline \end{array}$$

$$200 = \text{Francis Bacon (R)}$$

Excluding heading

$$\begin{array}{r}
 \text{R.L.} \quad 241 \\
 - \text{I.W.} \quad 69 \\
 \hline
 172 = \text{Shakespeare (R)} \\
 \hline
 \end{array}$$

Last page

Here I think the evidence is in the final paragraph :

$$\begin{array}{r}
 \text{I.L.} \quad 173 \\
 - \text{R.L.} \quad 41 \\
 \hline
 132 = \text{Francis St. Alban (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L.} \quad 173 \\
 + \text{I.W.} \quad 45 \\
 \hline
 218 = \text{Francis St. Alban (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.L.} \quad 173 \\
 + \text{R.L.} \quad 41 = \text{Peele (S)} \\
 \hline
 214 = \text{Christopher Marlowe (S)} \\
 \hline
 \end{array}$$

Notice the coupling of Francis Bacon and Shakespeare on the first page of this *Life*, also the same St. Alban allusion in two different codes on the last page. One finds so many instances of this kind of thing that coincidence is inadequate as an explanation.

For another specimen of Rawley's cipher work, we may look at the *Opuscula*, a small quarto volume published in 1658 and containing the few Latin works which he promised should follow *Resuscitatio*. Here is the title-page.

O P U S C U L A

Varia Posthuma,

PHILOSOPHICA,
C I V I L I A,

ET

THEOLOGICA,

FRANCISCI BACONI,

Baronis de *Verulamio* Vice-Comitis *Sancti Albani*,*Nunc primum Edita.*

Cura & Fide G U I L I E L M I R A W L E Y,

Sacrae Theologiae Doctoris, primo Do-

minationi suæ, postea Serenissimæ

Majestati Regiæ, à Sacris.

Vna cum Nobilissimi Auctoris Vita.

L O N D I N I

Ex Officina R. D A N I E L I S, 1 6 5 8

The evidence on this page is :

Whole page

R.L. 208

+ I.L. 72

280 = W. Shakespeare (K)

R.L. 208

— I.L. 72

136 = Wm. Shakespeare (S)

I.L. 72

+ I.W. 12

84 = Spenser (R) and Peele (R)

Upper section

R.L. 189 = Wm. Shakespeare (R)

— I.L. 65

124 = W. Shakespeare (S)

R.L. 189

+ I.W. 11

200 = Francis Bacon (R)

R.L. 189

+ R.W. 29

218 = Francis St. Alban (R)

I.L. 65

+ R.W. 29

94 = Marlowe (R)

This, again, is highly significant. It gives "Francis Bacon," the name by which he was known during most of his life, then "Francis St. Alban," his final title, then four separate "Shakespeare" signatures, besides Spenser, Peele and Marlowe. Will anyone venture to affirm that all this is mere coincidence?

There is a two-page Address to the Reader, which seems to contain only one allusion on the first page, namely :

$$\begin{array}{r}
 \text{R.L. } 351 \\
 + \text{R.W. } 45 \\
 \hline
 396 = \text{Christopher Marlowe (K)} \\
 \hline
 \end{array}$$

I think this is satisfactory, partly because the chance of a signature occurring accidentally becomes much less when we come to large figures such as 396. Possibly this was also intended as an indication that the spelling "Marlowe" was accepted rather than any other, as I suggested in the case of a double "Marlowe" allusion in Peacham's *Minerva Britanna*.

The second page shows :

Excluding Rawley's signature

$$\text{R.L. } 314 = \text{Francis St. Alban (K)}$$

Including Rawley's signature

$$\begin{array}{r}
 \text{R.L. } 324 \\
 - \text{R.W. } 42 \\
 \hline
 282 = \text{Francis Bacon (K)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{I.W. } 107 \\
 + \text{R.W. } 42 \\
 \hline
 149 = \text{Edmund Spenser (S)} \\
 \hline
 \end{array}$$

The final page of the whole volume gives :

R.W. 137 = Fr. St. Alban (R)
+ FINIS 1

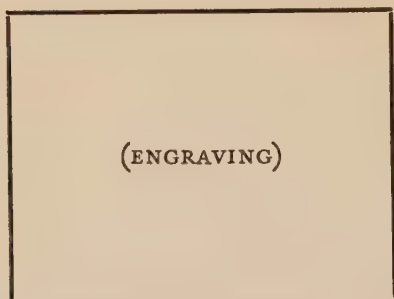
138 = Prince of Wales (S)

After the death of Dr. William Rawley, his son and executor handed over some, or perhaps all, of the remaining Bacon manuscripts to Archbishop Tenison, who had always been an admirer of the great Francis Bacon. Tenison then published sundry papers which he described as "Certain Genuine Remains of Sr. Francis Bacon, Baron of Verulam, Viscount of St. Albans ; in Arguments *Civill* and *Moral*, *Natural*, *Medical*, *Theological*, and *Bibliographical* ; Now the First Time faithfully Published."

The question arises, Why did not Rawley publish these fragments ? Why were they not "Communicable to the Publick" in 1657 if Tenison thought them suitable in 1679 ? And the still more interesting question, Did Tenison himself keep back any manuscripts ? If so, what became of them ? For the present it does not seem possible to answer these questions definitely, and surmises would not be very helpful. What concerns us is to realize that Tenison was a man of integrity and that he was entrusted by the son and executor of Bacon's faithful secretary with what must have been genuine writings. Accordingly we need not hesitate to accept his testimony as being reliable.

On examining his *Baconiana*, it soon becomes clear that he was in possession of a good working knowledge of the very same cipher codes which we have been investigating ; for, by applying the usual tests, we find him repeating the same tale of Bacon's authorship of works attributed to "Shakespeare," Spenser, Marlowe, Peele, and Greene. On the page facing the title-page he has followed Rawley's lead in giving a portrait of Bacon, the wording under which shows a Shakespeare allusion, thus :

MONITI MELIORA
MEDIOCRIA FIRMA



F. H. van Houe sculp.

*The Right Hon^{ble} St. Francis Bacon Baron of Verulam
Viscount of St. Albans L.^d High Chancellor of England*

Here there is no doubt that Tenison intends us to take the whole of the italic letters, for if we omit the small ones, no results are obtainable. The cipher message is :

$$\begin{array}{r}
 \text{I.L.} \quad 99 \\
 + \text{R.W.} \quad 4 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

Quite possibly he thought that by giving this one name and no other, his meaning would be emphasized.

I feel obliged to give a considerable quantity of this cipher evidence in order to establish my case, but as I am anxious not to weary the reader with too many figures, I will refrain from giving full details in Tenison's *Baconiana*. Instead of this we will just examine the last two pages of the *Remains Bibliographical*, which have a special interest of their own.

Michael's Church at St. Albans, according to the appointment by his last Will and Testament ; because *t* the body of his Mother lay there Interred, it being the only Church remaining within the Precinct of Old *Verulam*, where he hath a Monument of White Marble, representing his full Body in a contemplative posture, sitting in a Chair ; erected by Sir *Thomas Meautys*, Knight, formerly his Secretary, but afterwards Clerk of the Council to King *James*, and King *Charles* the First. On which is this following Epitaph, Composed by the Learned Sir *Henry Wotton*, Knight.

Franciscus Bacon, Baro de Verulam, S. Albani Vicecomes : Seu, notioribus titulis Scientiarum Lumen, facundiæ Lex, sic sedebat.

Qui, postquam omnia Naturalis sapientiæ, & Civilis Arcana evolvisset, Naturæ decretum explevit. Composita solvantur, Anno. Dom. MDCXXVI, Ætatis Lxvi.

Tanti viri memoriæ Thomas Meautus, superstitis cultor ; defuncti Admirator.

H. P.

That

The last two pages of this section are of particular interest, because they contain both the original Latin version of the epitaph on Bacon's monument and also Tenison's English rendering, each of which possesses a cipher value of its own.

I think there is little doubt that in *this* setting out of the epitaph, the roman figures are meant to count as letters for the purposes of numerical signatures, in order to produce :

$$\begin{array}{r}
 \text{I.L.} \quad 254 \\
 + \text{R.L.} \quad 33 = \text{Bacon (S)} \\
 \hline
 287 = \text{Fra. Rosie Cross (K)} \\
 \hline
 \end{array}$$

But there is another point. The setting out on the monument in St. Michael's Church is most carefully arranged in order to give a quantity of cipher information. Included in this are several marginal acrostics of the kind we have already noticed. The two acrostics running down the epitaph on the monument are Shakespeare signatures, in itself an important piece of evidence, even though they are non-symmetrical. I believe Tenison has varied both the typography and the setting out of this *same* wording so as to show two excellent symmetrical signatures :

First letters of first words (K) = 271 = Francis Tudor (K)

First letters of last words (S) = 103 = Shakespeare (S)

We take, of course, initial or terminal letters, whether of words or parts of words, in each separate line. (Here Lxvi cannot be considered a word, and so "*Ætatis*" is the last word on that line.)

Bibliographical Remains.

259

That is, *Francis Bacon*, Baron of *Verulam*, Vicount of *St. Albans* : Or in more conspicuous Titles ;

*This is
a Translation
of the
Publishers

The Light of the Sciences, the Law of Eloquence, sate on this manner.

Who, after he had unfolded all the Mysteries of Natural and Civil Wisdom, obeyed the Decree of Nature ;

Let the Companions be parted ||: in the Year of our Lord 1626, and the sixty sixth year of his Age.

|| i.e. Soul
and Body.

Thomas Meautys, a Reverencer of him whilst Alive, and an Admirer of him now Dead, hath set up this to the Memory of so great a Man.

I do not think it is unreasonable to suggest that, finding himself on page 259, Tenison deliberately arranged his matter so that the words "That is" (referring ostensibly to the original Latin of the epitaph on the previous page) should also make a covert allusion to Shakespeare; because 259 = Shakespeare (K) so that Tenison is really saying to us, "Shakespeare, that is, Francis Bacon." As Mr. Woodward pointed out, this is rather confirmed by the fact that the first five lines contain 103 roman letters (= Shakespeare) and the marginal note has 33 italic letters (= Bacon).

The next thing to notice is that a decided break occurs in this translation, which does not appear in the Latin; so that we are evidently meant to take the two sections separately, as well as the whole page. Acting on this suggestion, we have:

Upper section

R.L. 233

+ R.W. 59

292 = Wm. Shakespeare (K)

R.L. 233

—R.W. 59

174 = Robert Greene (R)

R.L. 233

—I.W. 19

214 = Christopher Marlowe (S)

Lower section

R.L. 88 = Fr. St. Alban (S)

Whole page

R.W. 84 = Spenser (S) and Peele (R)

Including running title

R.L. 233
 —R.W. 84

149 = Edmund Spenser (S)

so that on this one page Tenison has enumerated Bacon's five chief pen-names.

Finally, as though to confirm the validity of the acrostics on the previous page, Tenison has most ingeniously given an English rendering set out in such a manner as to produce five of these marginal acrostics. He takes the page as set out, including the words "That is."

First letters of first words:

(S) = 221 = Francis Bacon Kt. (R)

(K) = 273 = William Shakespeare (R)

Last letters of first words:

(S) = 218 = Francis St. Alban (R)

(R) = 157 = Fra. Rosie Cross (S)

First letters of last words:

(S) = 189 = Wm. Shakespeare (R)

Even though these are non-symmetrical, their testimony is far too strong to allow of any suggestion of chance. And after all, it achieves the same purpose, namely to call attention to certain familiar numbers, whose significance is known to the decipherer. Altogether, these two pages form a remarkable demonstration of Tenison's skill as a cryptographer.

It has frequently been pointed out that this epitaph is very curiously worded. Not only is there nothing resembling the customary "Hic jacet," but we are shown a full-length statue of Francis Bacon and told that this was how he used to sit—leaning on his elbow in an attitude of contemplation. Also, instead of saying that he died on April 9th, 1626, the phrase used is that he obeyed the decree of Nature, "Composita solvantur." This has often been

translated "Let the compounds be dissolved," i.e., the constituent parts of the body, which certainly is one meaning. But both these Latin words will bear various interpretations; "composita," for example, might mean "things invented or feigned." Tenison's rendering is free almost to the verge of inaccuracy, though his marginal note has the appearance of being appropriate.

The interest of all this lies in its bearing on the theory that Bacon arranged to feign death and then disappeared from this country, to live henceforth incognito somewhere on the continent, probably disguised as a monk. If that really did happen, Tenison's commentary, "Let the companions be parted," would be singularly apt, since such a departure would involve a severance from most of Bacon's friends in England, including those who had worked with him during his literary career. True, the concluding portion of the epitaph refers to him as "dead"; but given these circumstances and the need for speaking enigmatically, it would not be any great stretch to use this word, as he certainly would be dead to the world in the ordinary sense. In the *Resuscitatio* even the pious Dr. Rawley makes a somewhat cryptic remark to the effect that he will "not tread too near upon the Heels of Truth"; and Sir Henry Wotton, who, as we shall see in Chapter XIV, knew more than he chose to tell, may very well have taken this opportunity to convey a dark hint or under-meaning by this curious description of the passing of Francis Bacon. Incidentally, we may bear in mind that no record exists of any funeral in 1626, which again is strange. I may also refer to the fact that the frontispiece to Dr. Sprat's *History of the Founding of the Royal Society* shows a group, one member of which is unmistakably Francis Bacon in the garb of a monk and with the words "ARTIUM INSTAURATOR" written beneath him. "Artium," notice, not "Scientiarum."

However, I must not wander down this alluring by-path.

“ What you say about your conviction that Bacon wrote the Shakespeare dramas is not surprising to me. That question is a strange one indeed ; but the argument in proof of your theory is very strong.”

W. HEPWORTH DIXON
(the well-known biographer of Bacon).

CHAPTER XII

Rowe's Edition of Shakespeare, 1709 and 1714,
Blackbourn's Edition of Bacon, 1730,
and Mallet's Edition of Bacon, 1740.

WE have now carried our investigations up to the year 1679, when Archbishop Tenison published his *Baconiana*. But the secret of the true "Shake-speare" was handed on from one generation to another without any break ; and I will now show that it was perfectly well known to some at least of the eighteenth-century editors both of the Shakespeare works and of Bacon's works. For this purpose we will look at a few pages from Nicholas Rowe's edition of 1709, which was the first to contain any kind of biography of Shaksper, and the first collection after the four famous folios of 1623, 1632, 1663, and 1684. Rowe's life of Shaksper has usually been regarded as a poor effort, and of course this is quite natural. One cannot make bricks without straw ; neither can one give an interesting account of a man whose whole life was entirely commonplace. Modern biographers have one and all fallen into the trap so carefully laid by Francis Bacon and have assumed the identity of Shaksper with "Shake-speare." By this means they construct a medley of truth and fiction ; truth as to the extraordinarily few *known facts* of Shaksper's life ; truth as to the glories of the works of "Shakespeare" ; but unredeemed fiction in their attempts to harmonize the two and weld them into one consistent whole.

If, as I believe, Rowe was in the secret, he had to do the best he could in order to keep up the farce until such time as a full revelation should be authorized. Accordingly, he gives ample information in the form of the usual cipher material, which, as he would rightly suppose, must be discovered sooner or later. There is no need to give all this in detail, and so I will show a few of the most interesting pages as specimens of his work.

Facing the title-page of the 1709 edition there is an engraving of Shaksper, the inscription beneath which contains exactly 39 letters = F. Bacon (S).

The last page of the biography is only a matter of half a dozen lines, but Rowe has managed very adroitly to point the moral.

XL *Some Account of the life, &c.*

There is a Book of Poems, publish'd in 1640, under the Name of Mr. *William Shakespear*, but as I have but very lately seen it, without an Opportunity of making any Judgment upon it, I won't pretend to determine, whether it be his or no.

Here we have a very simple but effective piece of cipher evidence.

R.L. 160 = Fr. Bacon (K)

also, the line containing the word "Shakespear" has 33 letters.

In the 1714 edition, the first page of the biography is as follows.

SOME
ACCOUNT
OF THE
LIFE &c.
OF
Mr. *William Shakespear*

IT seems to be a kind of Respect due to the Memory of Excellent Men, especially of those whom their Wit and Learning have made Famous, to deliver some Account of themselves, as well as their Works, to Posterity. For this Reason, how fond do we see some People of discovering any little Personal Story of the great Men of Antiquity, their Families, the common Accidents of

Including heading

R.W. 73
—I.L. 17
—
56 = Fr. Bacon (S)
—

Excluding heading

R.L. 294 = Prince of Wales (K)

Also, in one of the favourite hiding places, namely opposite the large initial letter :

$$\begin{array}{r} \text{R.L. } 106 \\ + \text{R.W. } 26 \\ \hline \end{array}$$

$$\hline 132 = \text{Francis St. Alban (S)} \hline$$

If we had examined this first page in the 1709 edition, I could have shown how, by a slight variation of the setting out, Rowe has planned different cipher material in each edition. The page here reproduced indicates discrimination, seeing that it gives the name by which the true "Shakespeare" was known nearly all his life, his final and correct title, and the secret of his royal birth.

Now let us look at Blackbourne's edition of Bacon's works in 1730, the first collected edition, apart from a very imperfect one at Frankfort in 1665 and another at Leipzig in 1694. Below is the first page of the biography.

THE
LIFE
OF THE
RIGHT HONOURABLE
FRANCIS BACON

Baron of VERVLAM, Viscount St. Alban

By Dr. RAWLEY

With Insertions from Sir *William Dugdale's* BARONAGE
and Dr. *Tenison's* BACONIANA

FRANCIS BACON, the glory of his age and nation, the adorning and ornament of learning, was born in *York-house*, or *York-place* in the *Strand*, on the two and twentieth day of *January*, in the year of our Lord 1560. His father was that famous councillor to queen *Elizabeth*, the second prop of the kingdom in his time, sir *Nicolas Bacon*, knight, lord-keeper of the great-seal of *England*; a lord of known prudence, sufficiency, moderation and integrity. His mother was *Anne*, one of the daughters of sir *Anthony Cook*, unto whom the erudition of King *Edward* the sixth had been committed; a choice lady, and eminent for piety, virtue and learning, being exquisitely skill'd, for a Woman, in the Greek and Latin tongues. These being the parents, you may easily imagine what the issue was like to be, having had whatsoever nature or breeding could put into him.

SIR *William Dugdale* is something more particular on this subject, observing, 'as to his parentage that he was the youngest of those two male children, which sir *Nicolas Bacon* of *Redgrave*, in *Com-Suff.* knight, had by *Anne* his wife, one of the six daughters of sir *Anthony Cook*, of *Giddy-Hall*, in *Com. Essex*, knight, (a person much honoured for his learning, and being tutor to King *Edward* the sixth) all those daughters being exquisitely skilled in the Greek and Latin tongues:

'WHICH *Nicolas*, having been a diligent student of the laws in *Grays-Inn*, was made the King's attorney in the court of wards, in 38 *Hen VIII.*, and

This is a very cleverly contrived page. The cipher allusions are :

Heading only

$$\begin{array}{rcl}
 \text{R.W.} & 23 & \\
 + \text{I.L.} & 33 & \\
 \hline
 & 56 & = \text{Fr. Bacon (S)} \\
 \hline
 \end{array}$$

Text only

$$\begin{array}{rcl}
 \text{I.L.} & 192 & = \text{Fr. St. Alban (K)} \\
 - \text{I.W.} & 33 & \\
 \hline
 & 159 & = \text{Francis Tudor (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{rcl}
 \text{R.W.} & 219 & \\
 + \text{I.L.} & 192 & \\
 \hline
 & 411 & = \text{William Shakespeare (K)} \\
 \hline
 \end{array}$$

Whole page

$$\begin{array}{rcl}
 \text{R.W.} & 242 & \\
 + \text{I.W.} & 38 & \\
 \hline
 & 280 & = \text{W. Shakespeare (K)} \\
 \hline
 \end{array}$$

$$\begin{array}{rcl}
 \text{I.L.} & 225 & \\
 - \text{I.W.} & 38 & \\
 \hline
 & 187 & = \text{Prince of Wales (R)} \\
 \hline
 \end{array}$$

Blackbourne also gives a collection of references to Bacon by various well-known men.

The last page of these "Collections" consists of no more than a couple of lines, and yet is contrived so as to show the two essential names in cipher.

156

AN ACCOUNT OF

his lordship had alluded to a person, or a mountain, and not to a great island, which, according to *Plato*, perished in the ocean.'

Excluding heading

$$\begin{array}{r}
 \text{R.L.} \quad 95 \\
 + \text{I.L.} \quad 5 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Including heading

$$\begin{array}{r}
 \text{R.W.} \quad 98 \\
 + \text{I.L.} \quad 5 \\
 \hline
 103 = \text{Shakespeare (S)} \\
 \hline
 \end{array}$$

Delightfully simple and effective.

We now turn to Mallet's Editions of 1740. The title-page is given below.

THE
WORKS
OF
FRANCIS BACON

Baron of *VERULAM*,
VISCOUNT *St. Alban*

AND

Lord High Chancellor of *England*

VOL. I

FRANCIS BACON
VERULAM
VISCOUNT ST. ALBAN
CHANCELLOR OF ENGLAND

LONDON

Printed for A. MILLAR, against *St. Clements Church*, in the *Strand*.

MDCCXL.

Upper section

R.L. 99
+ R.W. 20

R.L. 99
+ I.W. 4

119 = Fr. Bacon (R)

103 = Shakespeare (S)

Whole page

$$\begin{array}{r} \text{R.L.} \quad 135 \\ + \text{I.W.} \quad 8 \\ \hline \end{array}$$

$$\hline 143 = \text{F. Bacon (K) and Spenser (K)}$$

$$\begin{array}{r} \text{R.L.} \quad 135 \\ + \text{I.L.} \quad 42 \\ \hline \end{array}$$

$$\hline 177 = \text{William Shakespeare (S)}$$

This alone is excellent ; but the most striking thing is the lettering on the front and obverse of the medallion, for it shows the following message :

FRANCISCUS BACON :

$$(S) = 141 = \text{Francis Tudor (S)}$$

EXORTUS UTI :

$$(S) = 163 = \text{F. Bacon-W. Shakespeare (S)}$$

ÆTHEREUS SOL :

$$(S) = 141 = \text{Francis Tudor (S)}$$

$$(K) = 271 = \text{Francis Tudor (K)}$$

Although one sometimes finds an English surname with the Latin form of the Christian name, yet in Bacon's case, the Latin surname "Baconus" is often seen, and therefore we may ask why this hybrid combination was used instead of either "Francis Bacon" or "Franciscus Baconus." The answer appears above ; and this is by no means the only occasion on which this revelation has been given.

I do not think Bacon himself used the number 163 in the way it is shown here, but I believe it was sometimes so used after his death. As a matter of fact EXORTUS (K) = 141, which would make a triple Tudor allusion. But as this last is a non-symmetrical cipher, it is weaker, and

therefore we are probably meant to take EXORTUS UTI together, instead of leaving out the word UTI. This gives the four symmetrical ciphers shown above.

I will not reproduce the full title-page of this edition, but may mention that it shows only one cipher allusion. That one, however, is the most important, for it is "W. Shakespeare."

The first page of Mallet's life of Bacon is now given.

THE
L I F E
OF
FRANCIS BACON,
Lord High Chancellor of *England.*

THE antient *Egyptians* had a law, which ordained that the actions and characters of their Dead should be solemnly canvassed before certain Judges ; in order to regulate what was due to their memory. No quality, however exalted, no abilities, however eminent, could exempt the possessors from this last and impartial trial. To ingenuous minds this was a powerful incentive, in the pursuit of virtue : and a strong restraint on the most abandoned, in their career of vice. Whoever undertakes to write the life of any person, deserving to be remembered by posterity, ought to look upon this law as prescribed to him. He is fairly to record the faults as well as the good qualities, the failings as well as the perfections, of the Dead ; with this great view, to warn and improve the Living. For this reason, tho I shall dwell with pleasure on the shining part of my Lord *Bacon's* character, as a writer ; I shall not dare either to conceal or palliate his blemishes, as a man. It equally concerns the public to be made acquainted with both.

Sir *Nicholas Bacon* was the first Lord Keeper of the Seals invested with all the dignity, and trusted with all the power, of a Lord Chancellor. This high employment he held under Queen *Elizabeth* near twenty years : a minister considerably learned, of remarkable prudence and honesty ; serving his country with the integrity of a good man, and preserving, through the whole course of his prosperity, that moderation and plainness

VOL. I

Here is another striking example of discrimination in the selection of cipher allusions. I can only find two on this page as a whole but again they are the vital ones which reveal the secret.

Including heading

$$\begin{array}{r}
 \text{R.W. } 251 \\
 + \text{I.W. } 8 \\
 \hline
 259 = \text{Shakespeare (K)} \\
 \hline
 \end{array}$$

Excluding heading

$$\begin{array}{r}
 \text{R.W. } 244 \\
 + \text{I.L. } 36 \\
 \hline
 280 = \text{W. Shakespeare (K)} \\
 \hline
 \end{array}$$

Opposite initial "T"

$ \begin{array}{r} \text{R.L. } 120 \\ - \text{I.W. } 1 \\ \hline 119 = \text{F. Bacon (R)} \\ \hline \end{array} $	$ \begin{array}{r} \text{R.L. } 120 \\ - \text{I.L. } 9 \\ \hline 111 = \text{Bacon (K)} \\ \hline \end{array} $
---	--

Once more, a convincing piece of evidence.

The last page of the Life is reproduced below.

LORD CHANCELLOR BACON

lxv

accomplish : and the Learned of all Countries from his days have been only labouring some separate or lesser parts of this amazing edifice, which ages to come may not see finished according to the model left them by this one Man.

SUCH, and so unlimited were his views for the universal advancement of science ; the noble aim to which he directed all his philosophic labours. What *Caesar* said, in complement, to *Tully* may, with strict justice, be applied to him ; that it was more glorious to have extended the limits of human wit, than to have enlarged the bounds of the *Roman* world. Sir *Francis Bacon* really did so : a truth acknowledged not only by the greatest private names in *Europe*, but by all the public societies of its most civilized nations. *France, Italy, Germany, Britain*, I may add even *Russia*, have taken him for their leader, and submitted to be governed by his institutions. The empire he has erected in the learned world is as universal as the free use of reason : and One must continue, till the Other be no more.

Yet again, the only cipher allusion on this page is a Shakespeare one, namely :

R.W. 172 = Shakespeare (R)

It is right just to point out that 172 also represents F. Bacon Kt. (K), but inasmuch as I find this number used as a Shakespeare signature many years before Bacon was knighted, I have in almost all cases given the Shakespeare interpretation, without troubling to mention the other. In many instances, of course, both might be appropriate.

Although on this page and elsewhere in the Life there are references to Bacon's work in the fields of philosophy and science, yet taken as a whole it deals far more with the external events of his political and professional career and the public men with whom he came in contact. So much so that Warburton remarked "That Mallet, in his Life of Bacon, has forgotten that he was a Philosopher." The reason no doubt was that Mallet, like Rowe, knew more about his author than he chose to tell. He would have liked to discourse upon Bacon's achievements in the field of literature, but his mouth was closed, and so he did not emphasize the scientific and philosophic work. He has, however, added his testimony to the outrageous nature of the accusations against Bacon's character and to the fact that Bacon was made a scapegoat for the miserable Court favourite Buckingham.

“ Perhaps in the whole history of literature there has not been an instance more notable of rank unreason than the persistency, not to say infuriated stubbornness, with which intelligent men, in the blazing light of improbabilities, adhere to the idea of the unlettered, penurious, and litigious Shakspeare, who was never known to own a book, or write a sentence, or attend a school, being the author of the greatest literary works of all time.”

JUDGE PUTNAM.

CHAPTER XIII

CONCERNING SPURIOUS SHAKESPEARE PORTRAITS

A SHORT time ago, in the course of reading an excellent exposition of the Baconian viewpoint by an American writer,¹ I came to a chapter in which a number of the fraudulent Shakespeare portraits were described and discussed, together with the very few which have any possible claim to authenticity.

Then a curious thing happened. I had only read a few pages of this chapter, when suddenly my attention was arrested by the familiar number 33, then the number 39, and presently 103. I rubbed my eyes and said to myself : " Dear me, this is very strange ; but it can only be chance ; and anyhow these portraits are obviously made to supply the demand, so that nothing connected with them is likely to be reliable or of any value." But as I went on reading, more and more curious little facts came to light, especially when the usual cipher tests were applied, until at last I began to think there must be something at the bottom of it all. Accordingly, on my next visit to the British Museum, I looked up what appeared to be the chief works dealing with this subject, namely,

An Inquiry into the authenticity, etc., by James Boaden :
London, 1824.

An Inquiry into the history, etc., by Abraham Wivell : London,
1827.

The Portraits of Shakespeare, by J. Parker Norris : Philadelphia, 1885.

The Portraits of Shakespeare, by M. H. Spielmann : Stratford-on-Avon, 1907.

¹ *The Greatest of Literary Problems*, by James Phinney Baxter. Boston and New York, Houghton Mifflin Co., 1915.

Quite unexpectedly to myself, the study of these books opened up a new field of enquiry in the Bacon-Shakespeare problem and seemed to furnish yet another group of significant facts all pointing to Francis Bacon as the true Shakespeare. Finally, to be brief, I have formed the provisional theory that, many years after Shaksper's death, when the demand for some portrait of the supposed author of the Plays (then beginning to become really famous), was growing more insistent, and when spurious portraits were being produced in response to this demand, some person or persons unknown conceived the idea of throwing out still further hints about the true author by means of these very portraits. In other words, by some means or other, a variety of absurd labels and inscriptions were placed upon certain of these portraits for the express purpose of conveying hidden cipher information. Presumably these persons realized that in those days the Baconian theory would stand no chance of a serious hearing, and so adopted this method of sowing seed. I will therefore take some of these portraits seriatim, state briefly what is known of them, and suggest an explanation. The reader will then be able to judge for himself whether my hypothesis has the appearance of truth or not.

The Felton Portrait

With regard to this, George Steevens (quoted by Mr. Baxter) says that it "was purchased at a public sale in 1792 by S. Felton of Drayton, Shropshire, for five guineas, and was catalogued as 'A curious portrait of Shakspeare painted in 1597'." No reliable details of its origin can be ascertained. Mr. Boaden says: "this picture was announced to the public in the following words:

No. 359. A curious portrait of Shakespeare painted in 1597." As Sir Sidney Lee and Mr. M. H. Spielmann both give the spelling "Shakspeare," we may probably take this as correct, rather than "Shakespeare" given by Mr. Boaden. We cannot assume that this wording was simply a matter of chance and was inserted by the auctioneer, and that he had no *arrière pensée*; though of course that *may*

be so. But if we adopt provisionally the working hypothesis that some person wished to convey a hint as to the identity of "Shakespeare," then there are three significant facts about this announcement. Firstly, the number of letters is just $39 = \text{F. Bacon (S)}$; secondly, 359 immediately suggests $100 = \text{Francis Bacon (S)}$ plus $259 = \text{Shakespeare (K)}$; thirdly, in 1597 Shaksper would be 33 years of age. I can quite imagine anyone dismissing impatiently the very idea of authentic revelations resulting in such a manner as this. I did not believe it myself at first. But wait a minute. Mr. Boaden further informs us (p. 64) that this Felton portrait has the following docket on the back :

"For though the treacherous tapster Thomas
Hangs a new sign out three doors from us,
We hold it both a shame and sin,
To leave the good old SHAKE-SPEARE Inn."

Assuming the accuracy of the transcript (and throughout this Chapter I am dependent on the authorities quoted, not having been able to inspect any of the actual portraits) we could at once treat this by differentiating between words in capitals and words in ordinary type, just as we did with *Lucrece*, 1594. On this basis :

Letters in small type 112
—Words in capitals 1

111 = Bacon (K)

Letters in small type 112
. + Words in small type 29

141 = Francis Tudor (S)

Note, too, the hyphen in SHAKE-SPEARE, always a significant fact. Assuming, then, that my hypothesis may be correct, here is quite a good illustration of it. One cannot, however, draw conclusions from only one example, and so we proceed to others.

The Grafton Portrait

Of this we are told that the letters "W.S." are on the stretcher, and "ÆSUÆ 24" and the date 1588 on the upper corners. Needless to remark, "the Stratford rustic" probably never had his portrait painted at all, since this was a comparatively rare thing even with men of high position; and certainly not in 1588, when, so far as we know, he had only recently trudged up to London from Stratford as a penniless adventurer. So that, like the rest of these faked portraits, this one tells its own tale. But from our present standpoint the interest lies in the wording on them. Here, it is possible that the letters "W.S." were painted, because in simple cipher those two letters happen to make 39 = F. Bacon (S). And "ÆSUÆ," (R) = 100 = Francis Bacon (S). So that "ÆSUÆ 24" (= Ætatis suae 24) might stand for 124 = W. Shakespeare (S), thus coupling the two names together.

The Jenning Portrait

This has simply "Æ 33" on it, and as AE in simple cipher is 6, this may be a hint to add 6 to 33, making 39, and thus a double Bacon allusion.

The Ely House Portrait

This is labelled "Ae. 39 × 1603." But I notice that Mr. Spielman gives it thus: "Æ 39 × 1603," which shows that someone has not copied accurately, since "Ae" could not be mistaken for "Æ." If we take this × as equivalent to a letter "x," then the message might read as follows:

Simple cipher

$$\text{Ae} = 6$$

$$39 = 39$$

$$\text{x} = 22$$

$$67 = \text{Francis (S)}$$

K. Cipher

$$\text{Ae} = 58$$

$$39 = 39$$

$$\text{x} = 22$$

$$119 = \text{Fr. Bacon (R)}$$

The Sanders Portrait

The inscription on this, still on the authority of Mr. Baxter, is :

Shakespere

Born April 23 — 1564

Died April 23 — 1616

Aged 52

This Likeness taken 1603

Age at that time 39 yrs.

It is not a little amusing, as well as suspicious, to find so many portraits stating that they were taken at the age of 33 or 39. In this case I think the interpretation might be :

“ This Likeness taken 1603 } 33 letters.
Age at that time 39 yrs.”

“ Likeness ” (R) = 111 = Bacon (K)

“ taken ” (K) = 100 = Francis Bacon (S)

“ This likeness ” (S) = 143 = F. Bacon (K) and
Spenser (K)

(R) = 157 = Fra. Rosie Cross (S)

(K) = 273 = William Shakespeare (R)

If all this is deliberately planned, it shows a considerable amount of ingenuity. Moreover, it rather looks as though the cat were out of the bag in one sense when we see “ Fra. Rosie Cross ” ; for unless this was accidental, it points to the origin of some, at any rate, of these quaint pleasantries. But even this is not all ; for if we take the whole inscription, there are two marginal acrostics, as follows :

First letters of first words :

(K) = 149 = Edmund Spenser (S)

First letters of last words :

(K) = 141 = Francis Tudor (S)

In all these cases, non-symmetrical ciphers would doubtless be considered permissible.

The Winstanley Portrait

According to Mr. Baxter, the inscription on this runs :

“ As Hollie, Ivie, Misseltoe Defie the wintrie blaste
Despite of chillinge Envie so thy well earn'd fame shall laste
Then let ye ever livinge laurel beare thy much beloved name
O Will Shakspere.”

B.J.

Assuming there is no italic type here, we should have :

R.W. 33 = Bacon (S)
+ R.L. 156

189 = Fr. Bacon Kt. (K) and Wm. Shakespeare (R)

The “O” in the last line may be meant to call our attention to a hidden cipher, just as I think the five times repeated “O” in the last stanza of *A Lovers Complaint* was inserted partly for that reason. At any rate, “O Will Shakspere” (S) = 163 = F. Bacon-W. Shakespeare (S). Notice, too, the initial capital to the *verb* “Defie.” This makes me think that the initial capitals of those four consecutive words are significant, since H, I, M, D together in simple cipher make 33 once more.

Another curious point arises here ; for Mr. Norris (p. 225) quotes this same inscription as follows :

“ As Holly, Ivie, Miseltoe defie the wintrye blast
Despite of chillinge Envie, soe thy well earned fame shall laste
Then lette the ever-living laurel beare
Thy much loved name O Will Shakspeare.”

B.I.”

In view of the completely different spelling, these two versions could not possibly have been copied from the same source. Yet each has exactly the same number of letters, namely 156. And had it not been for the hyphen in "ever-living" this latter version would also have had 33 words. But it seems to me that the alteration has been purposely made in order to show a different result, namely :

$$\begin{array}{rcl}
 \text{R.L.} & 157 & = \text{Fra. Rosie Cross (S)} \\
 + \text{R.W.} & 32 & \\
 \hline
 & 189 & = \text{Fr. Bacon Kt. (K)} \\
 & & \text{and W. Shakespeare (R)} \\
 \\
 \text{R.L.} & 157 & \\
 + \text{"B.I."} & 2 & \\
 \hline
 & 159 & = \text{Francis Tudor (R)} \\
 \hline
 \end{array}$$

while the first and third lines have 39 and 33 letters respectively and the last line plus "B.I." again makes 33. Is all this accidental? I do not wish in any way to try to twist simple facts to fit any theory. I am merely examining this question impartially from the cipher standpoint, and if *all* these facts can be explained on any other basis, well and good; let that explanation be given. To shrug one's shoulders and murmur, "Coincidence" will not satisfy any intelligent person.

The Janssen Portrait

In the Jennens edition of *King Lear*, 1770, there appears a mezzotint with this inscription: "WILLIAM SHAKESPEAR. *From an original Picture by Cornelius Jansen in the Collection of C. Jennens Esq. R. Earlom fecit.* There is also a scroll containing the words "UT MAGUS." At first it was thought that this scroll was on the original picture, but this is apparently not the case. Mr. Wivell says that these words are not on the portrait, "but the print by Earlom has them, which was most probably put by the direction of the publisher." Mr. Spielmann says: "The

scroll and its legend 'Ut Magus' does not appear at all in the picture and never did ; that was Earlom's addition." Very well ; but the fact remains that those words were attached by someone, and if that person wished to convey a hint as to the true facts, he did it thus :

$$\begin{array}{rcl} \text{UT} & (\text{S}) & = 39 = \text{F. Bacon (S)} \\ \text{MAGUS} & (\text{R}) & = 67 = \text{Francis (S)} \\ \text{UT MAGUS (K)} & & = 149 = \text{Edmund Spenser (S)} \end{array}$$

and we might read the words thus : " F. Bacon the magician " (or sage) as well. Jennens was the first to announce the existence of this picture, and he never gave any account of its origin. Mr. Baxter says that the birth date of Janssen has now been ascertained as 1593, and therefore the words " æt. 45, 1610," also on the picture, prove its spurious nature, since the painting is not that of a youth of 17, but of an experienced artist. He also adds (p. 234) " experts, too, who have studied it are of opinion that the figure ' 6 ' in ' 46 ' has been changed from a cipher." In conclusion we must not forget that there is apparently a genuine portrait of Francis Bacon executed by Janssen, probably in 1618, and bearing the following label : " Sir Francis Bacon. Cornelius Janssen fecit." This portrait came from the family of Edward Bacon and was sold at a public auction in or about 1912 to a private collector. Is it not possible that we have here one origin, at any rate, of the series of Shaksper portraits containing covert allusions to Bacon ? Janssen may have learned the secret and imparted it to other painters, and so the knowledge was gradually handed down to later times.

The Marriage Picture

This was discovered by Holder, formerly associated with the notorious Zincke, a manufacturer of spurious Shakespeare portraits. It is an absurd thing from every point of view ; yet we again find traces of Francis Bacon in connection with it. The inscription runs as follows :

Rare Lymnynge	Marriage of Anne Hathaway
With us doth make appere	William Shakespere.

The first of these two couplets gives :

$$\begin{array}{r} \text{R.L.} \quad 32 \\ + \text{R.W.} \quad 7 \\ \hline 39 = \text{F. Bacon (S)} \\ \hline \end{array}$$

The second gives :

$$\begin{array}{r} \text{R.L.} \quad 39 = \text{F. Bacon (S)} \\ - \text{R.W.} \quad 6 \\ \hline 33 = \text{Bacon (S)} \\ \hline \end{array}$$

while "Rare" (K) = 92 = Bacon (R) and "Lymnyng" (K) = 159 = Francis Tudor (R).

The Zouste Portrait

On page 162 of his book, Mr. Wivell gives the inscription on this, and as he was himself an artist, I think he has in all probability correctly reproduced what appears to be a distinction between roman and italic types. It runs as follows :

Zoust pinx

S h a k e s p e a r e
Ob : A.D. 1616. Ætat. 53

*Done from a Capital Picture in the
Collection of T. Wright, Painter in Covent Garden.
I. Simon ft. et. ex.*

$$\begin{array}{r} \text{This would yield :} \quad \text{I.L.} \quad 100 = \text{Francis Bacon (S)} \\ \quad \quad \quad - \text{R.L.} \quad 8 \\ \hline 92 = \text{Bacon (R)} \\ \hline \end{array}$$

The Boardman Miniature

The inscription on this is said to be :

OF RIGHTE WE HAYLE THEE MAYSTER OF THE GLOBE
THEE WHOM BEN'S VENOM'D SHAFTE OR SNAREFUL PRAISE
HAVE NEERE HAD POWER TO BEREAVE OR ROBBE
O' THE POET'S HIGHEST MEEDDE, THE LIVING BAYES

Here we have all the words in capitals, so that it seems pretty certain there was no italic type or representation of such. The hidden message would appear to be this :

$$\begin{array}{r} \text{R.L. } 144 \\ - \text{R.W. } 33 = \text{Bacon (S)} \\ \hline 111 = \text{Bacon (K)} \\ \hline \end{array}$$

$$\begin{array}{r} \text{R.L. } 144 \\ + \text{R.W. } 33 \\ \hline 177 = \text{William Shakespeare (S)} \\ \hline \end{array}$$

It will be seen that the two last words are put in slightly larger letters than the remainder. The reason for this probably was that "LIVING BAYES" (R) = 157 = Fra. Rosie Cross (S).

Now what are we to make of all this ? Much as I should dislike to bring forward anything which might be termed fantastic in favour of the Baconian theory, which certainly needs nothing of that kind for its support, I find myself unable to dismiss all these queer facts as worthless. A few would carry no weight ; but there are so many (more than I have quoted) all of the same type, that one feels almost bound to assume some kind of intelligence at the back of some of it. Perhaps the most reasonable explanation would be that when these spurious portraits began to appear in response to the demand for an authentic likeness of the national hero, some persons who were in possession of the real facts took advantage of this state of affairs in order to instigate or supervise the production of others bearing their own secret message. One might then say that out of scores of these portraits actually in existence large numbers are really worthless and are simply clumsy attempts to *deceive* the public, but that a certain proportion may be intentionally contrived so as to *enlighten* the public. And there I leave the question for the present.

“In Shakespeare’s plays, we have thought, history, exposition, philosophy, all within the round of the poet. The only difference between him and Bacon sometimes is, that Bacon writes an essay and calls it his own, while Shakespeare writes a similar essay and puts it in the mouth of a Ulysses or a Polonius.”

DAVID MASSON.

CHAPTER XIV

THE MONUMENTS TO BACON, SHAKESPEARE AND SPENSER

(This chapter is a revised and amended version of an article which appeared in "Baconiana" for February, 1929.)

THE epitaph on a monument, unless it be obviously of a jesting nature, is rightly regarded as a serious object and one which is not likely to be untruthful. Accordingly, if there were any secrets connected with the life and work of Francis Bacon which he did not wish to be divulged until after his death, one might reasonably expect that, in an age which devoted much time to the study of cryptography, some information relating to those secrets might be hidden in the epitaph on his monument. We must therefore make a careful examination of the wording of this as it appears in St. Michael's Church, Gorhambury.

First of all we should bear in mind that the monument has been restored, and that the present-day inscription, though virtually the same as the original, varies in some details which are quite enough to make a difference where cipher work is concerned. For the original version we turn to an engraving given in Rawley's *Resuscitatio*, 1671 edition; and although by that time Rawley himself had died, there is no reason to doubt that it was an accurate representation of the monument as it existed in those days. The engraving was executed by W. Hollar, a well-known artist of the period, and is dated 1670. The monument shows the great author in a sitting posture, the left elbow resting on the arm of the chair and the left hand supporting his head which is slightly inclined. It is a pleasing and unconventional portrait, and although the attitude is one of thoughtful meditation, yet there is a suggestion of humour

in the face, and more of that kindliness of nature so characteristic of the man than most other portraits indicate.

From this engraving we gather that there were two tablets, the wording on the lower one dividing itself naturally into two parts, making three sections in all. This suggests that in addition to any information contained in the whole epitaph, each of the three sections may contain a separate message. We therefore analyse them on that assumption. I will now give a reproduction of this epitaph, and, in order to make the interpretation quite clear, will give the needful figures in the margin.

R.W.

R.L. I.L.

FRANCISCUS BACON BARO DE VERVLAM S^{ti} ALBANI VIC^{mes}

SEV NOTIORIBVS TITVLIS

SCIENTIARVM LVMEN FACVNDIÆ LEX

17

SIC SEDEBAT

95

5

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ

ET CIVILIS ARCANA EVOLVISSET

NATVRÆ DECRETVM EXPLEVIT

COMPOSITA SOLVANTVR

AN^o. DNI. M.D.C. XXVI

17

ÆTAT^{is}. LXVI

108

3

TANTI VIRI

MEM :

THOMAS MEAVTVS

SVPERSTITIS CVLTOR

DEFVNCTI ADMIRATOR

II

H.P.

61

—28

—169

—
45—
264 8

Proceeding precisely on the same lines as we have adopted in our previous investigations, the natural interpretation of this epitaph seems to be :



THE BACON MONUMENT
 AS IN *Resuscitatio*, 1671

Upper Tablet

$$\begin{array}{r}
 \text{R.L. } 95 \\
 + \text{I.L. } 5 \\
 \hline
 100 = \text{Francis Bacon (S)} \\
 \hline
 \end{array}$$

Lower Tablet, First Section

$ \begin{array}{r} \text{R.L. } 108 \\ - \text{R.W. } 17 \\ \hline 91 = \text{Spenser (S)} \\ \hline \end{array} $	$ \begin{array}{r} \text{R.L. } 108 \\ + \text{I.L. } 3 \\ \hline 111 = \text{Bacon (K)} \\ \hline \end{array} $
--	--

Figures are sometimes used for these purposes, the method being to add their digits. Here the digits of 1626 and 66 make 27 in all ; and so,

$$\begin{array}{r}
 \text{R.L. } 108 \\
 - \text{Fig. } 27 \\
 \hline
 81 = \text{Marlowe (S)} \\
 \hline
 \end{array}$$

Whole Tablet

$$\begin{array}{r}
 \text{R.L. } 169 \\
 - \text{I.L. } 3 \\
 \hline
 166 = \text{Francis Bacon Knight (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.L. } 169 \\
 + \text{I.L. } 3 \\
 \hline
 172 = \text{Shakespeare (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.L. } 169 \\
 - \text{R.W. } 28 \\
 \hline
 141 = \text{Francis Tudor (S)} \\
 \hline
 \end{array}$$

Both Tablets

R.L. 264 = Bacon-Shakespeare (S)

In addition to all this, Sir Henry Wotton, who composed this epitaph, has contrived marginal acrostics as follows :

Lower Tablet

First letters of first words (S) = 124 = W. Shakespeare (S)

*Both Tablets*First letters of first words (S) = 176 = W. Shakespeare (R)
and Edmund Spenser (R)

First letters of last words (S) = 172 = Shakespeare (R)

The two final letters of the epitaph, presumably standing for "hoc posuit," are evidently thus abbreviated for cipher purposes ; and I suggest that one purpose was to make a distinction between this last line and the other lines ; because the acrostics in the two tablets together are obtained by omitting "H.P." in each case. I do not think this is arbitrary, and can hardly believe that both of them happened accidentally.

Finally, we might ask ourselves why Sir Henry Wotton has used the Latin-English form "Franciscus Bacon" instead of the more obvious "Franciscus Baconus," which is found elsewhere. I think the reason was that "Franciscus Bacon" (S) = 141 = Francis Tudor (S), as we have already noticed.

At some time or other, we do not know exactly when, this monument was restored, and the inscription freshly cut, slight variations being made in a few of the words, or rather in the method of abbreviating them. The present epitaph is on three separate tablets, thus emphasizing the suggestion to treat each of the three sections separately. I now give this version.



PRESENT-DAY BACON MONUMENT
IN ST. MICHAEL'S CHURCH, ST. ALBANS

To face page 359

R.W. L.L. S.L.
 FRANCISCUS BACON BARO DE VERVLĀ S^{TI} ALB^{NI} VIC^{MS}
 SEV NOTIORIBVS TITVLIS
 SCIENTIARVM LV MEN FACVNDIÆ LEX
 17 SIC SEDEBAT 91 6

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ
 ET CIVILIS ARCANA EVOLVISSET
 NATVRÆ DECRETVM EXPLEVIT
 COMPOSITA SOLVANTVR
 AN^O : DNI : MDCXXVI
 17 ÆTAT^S LXVI 108 2

TANTI VIRI
 MEM
 THOMAS MEAVTYS
 SVPERSTITIS CVLTOR
 DEFVNCTI ADMIRATOR

11-28 H.P. 61-169
 —————
 45 260 8
 —————

In this case there are no italic letters, and so we differentiate between large and small letters. The results are :

First Tablet

L.L. 91 = Spenser (S)

Second Tablet

L.L. 108	L.L. 108
—R.W. 17	—Fig. 27
—————	—————
91 = Spenser (S)	81 = Marlowe (S)
—————	—————

Second and Third Tablets

L.L. 169
 —R.W. 28
 —————
 141 = Francis Tudor (S)
 —————

All Three Tablets

$$\begin{array}{r}
 \text{L.L.} \quad 260 \\
 + \text{Fig.} \quad 27 \\
 \hline
 287 = \text{Fra. Rosie Cross (K)} \\
 \hline
 \end{array}$$

In view of this last signature, it looks as though the alterations were made by those who were in possession of the secret. The marginal acrostics are the same as in the original version, except that an additional one is probably intended, thus :

Second Tablet

First letters of first words (K) = 174 = Robert Greene (R)

The fact should be recorded that in *Baconiana* for December 1929 there is a statement by an eye-witness to this effect : "since I last saw the monument, some five years ago, the letters had all been filled up level with the surface and painted over to look ancient !" There may be an innocent explanation for this, but on the face of it the fact of this alteration looks suspicious.

I now call attention to one of the very few marks of honour accorded to the memory of Francis Bacon in modern times, namely the erection of his statue at Gray's Inn.

Below is an exact copy of the wording on the four sides of the pedestal of this monument, and opposite each separate line are the numbers of words and letters it contains, together with the sum of the digits in the dates, a method of using such figures for cipher purposes which has already been alluded to.

	R.W.	R.L.	FIG.
(1) FRANCIS BACON			
156 ⁰ ₁ -1626	2	12	28
(2) STUDENT OF THIS INN 1576	4	16	19
BARRISTER 1582	1	9	16
READER 1588	1	6	22
DEAN OF CHAPEL 1589	3	12	23
TREASURER 1608-1617	1	9	30



STATUE OF BACON IN GRAY'S INN, LONDON

To face page 360

	R.W.	R.L.	FIG.
(3) M.P. FOR MIDDLESEX 1593	4	14	18
SOLICITOR GENERAL 1607	2	16	14
ATTORNEY GENERAL 1613	2	15	11
LORD CHANCELLOR 1618	2	14	16
(4) ESSAYS	1	6	
INSTAURATIO MAGNA ET	3	18	
NOVUM ORGANUM	2	12	
HISTORY OF THE REIGN OF	5	19	
HENRY VII	1	5	
DE DIGNITATE ET AUGMENTIS	4	22	
SCIENTIARUM	1	11	
	39	216	197

From these totals the following results may at once be deduced :

$$\begin{array}{rcl}
 & \text{R.L. } 216 & = \text{Edm. Spenser (K)} \\
 - & \text{R.W. } 39 & = \text{F. Bacon (S)} \\
 \hline
 & 177 & = \text{William Shakespeare (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{rcl}
 & \text{Fig. } 197 & \\
 + & \text{R.W. } 39 & = \text{F. Bacon (S)} \\
 \hline
 & 236 & = \text{Christopher Marlowe (R)} \\
 \hline
 \end{array}$$

Although I do not think Bacon himself used the abbreviated name "Edm. Spenser," that is no reason why others should not do so if they wish. In any case that particular solution *is* there, whether intended or not. But who is going to suggest that all this has happened by accident? Not only is Bacon's own name given in cipher, but his three most important masks have been chosen, Peele and Greene, the lesser ones, being omitted. The present day Benchers of the Honourable Society of Gray's Inn seem, as a body, singularly apathetic as regards investigating the claims

now made for their most illustrious member. But some one is in the secret ; that is clear. And if so, what is the reason for this continued silence and concealment ?

Now let us examine the memorials to Shaksper at Stratford. These consist of a wall monument, and a tombstone on the ground near by. Here, again, we have to deal with the original and also the present-day monuments. The most reliable source for the exact lettering and setting out of the original is the engraving supplied by Sir William Dugdale in his *Antiquities of Warwickshire*, 1656. Dugdale has the reputation of being a careful, scholarly man and a learned antiquarian. One expects, therefore, that his version will be accurate. Moreover he suggests a knowledge of Bacon's methods by inserting a cipher reference to him in the very paragraph where he speaks of Shaksper as having been born at Stratford. This we noted in Chapter VIII. It seems likely that he was aware that this inscription contained cipher material ; in which case he would naturally reproduce it with great care. I give his wording exactly as it appears in his book.



Indians Prison of the Stratford and the
These target popular market of the capital

May, perhaps, who have thought, who had
And of the world, who have thought, who had
Of the world, who have thought, who had
Of the world, who have thought, who had
Of the world, who have thought, who had
Of the world, who have thought, who had

I have a son
at my door by the

Now the end, where the monument is fixed,
With a place for the monument, who had
With a place for the monument, who had

Good friend, for I have had a son
To do the duty of the world
This is the man that I have had
And much to be that I have had



ORIGINAL MONUMENT TO SHAKSPER IN STRATFORD CHURCH
as in Dugdale's *Antiquities of Warwickshire*, 1656

R.W.

L.L. S.L.

Iudicio Pylum, genio Socratem, arte Maronem
 12 Terra tegit, populus maret, olympus habet. 71

Stay passenger why goest thou by soe fast,
 Read if thou canst whom envious death hath plact
 Wth in this monument Shakspeare with whome
 Quick nature dyed whose name doth deck the tombe
 Far more then cost sith all that he hath writ
 52 Leaues living art but page to serue his witt. 220 2

FIG.

	objt A° Dñi 1616	
27 6	æt. 53, die 23 Apri.	18 1
		309

	Good freind for Iesus sake forbear	
	To digg the dust inclosed here	
	Blest be the man that spares these stones	
28	and curst be he that moues my bones.	117
98		426 3

*Wall Monument**Verses excluding Latin couplet*

L.L.	220
—R.W.	52 = Greene (S)
	168 = Fra. Rosie Cross (R)

Verses and date of death

R.W.	58
+ Fig.	27
	85 = Fr. Bacon Kt. (S)

Date of death only

$$\begin{array}{r}
 \text{R.W.} \quad 6 \\
 + \text{Fig.} \quad 27 \\
 \hline
 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

Whole epitaph

$$\begin{array}{r}
 \text{R.W.} \quad 98 = \text{Greene (R)} \\
 \text{L.L.} \quad 309 \\
 - \text{Fig.} \quad 27 \\
 \hline
 282 = \text{Francis Bacon (K)} \\
 \hline
 \end{array}$$

Wall Monument and Tombstone

$$\text{L.L. } 426 = \text{Francis Bacon Knight (K)}$$

Marginal acrostic

First letters of first words (S) = 166 = Francis Bacon Knight (S)

Whether or not Shaksper himself wrote the doggerel lines for this tombstone during his life, as one tradition relates, does not matter. But there is no reason for believing that the wall monument was erected by his relatives or fellow townsmen. Therefore Bacon probably contrived the inscription on this to fit with the wording on the tombstone and thus give this excellent signature. It was a very clever idea, since few persons in those days would be likely to think of combining the wording on the two separate stones for such a purpose. That this was no mere coincidence will appear when we have examined the present day monument, which I give below.



The Monument of the Player, William Shakspeare
in the Church of Stratford-on-Avon.

PRESENT-DAY MONUMENT TO SHAKSPER
IN STRATFORD CHURCH

To face page 365

R.W.

L.L. S.L.

IVDICIO PYLIVM GENIO SOCRATEM ARTE MARONEM

12 TERRA TEGIT POPVLVS MÆRET OLYMPVS HABET 71

STAY PASSENGER WHY GOEST THOV BY SO FAST
 READ IF THOV CANST WHOM ENVIOVS DEATH HATH PLAST
 WITH IN THIS MONUMENT SHAKSPEARE WITH WHOME
 QVICK NATVRE DIDE WHOSE NAME DOTH DECK $\frac{R}{Y}$ TOMBE
 FAR MORE THEN COST : SITH ALL $\frac{T}{Y}$ HE HATH WRITT
 52 LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT. 218 2

FIG.

OBIJT ANO DOⁱ 1616

27 6 ÆTATIS 53 DIE 23 AP. 21 1
 310 3

GOOD FREND FOR IESVS SAKE FORBEARE
 TO DIGG THE DVST ENCLOSED HEARE
 BLESTE BE $\frac{R}{Y}$ MAN $\frac{T}{Y}$ SPARES THES STONES
 28 AND CVRST BE HE $\frac{T}{Y}$ MOVES MY BONES 110 3

98 420 6

Wall Monument

Verses including Latin couplet

L.L. 289

—S.L. 2

287 = Fra. Rosie Cross (K)

Verses excluding Latin couplet

L.L. 218 = Francis St. Alban (R)

—R.W. 52 = Greene (S)

166 = Francis Bacon Knight (S)
 (First line 33 letters.)

¶ *Verses and date of death* ¶

$$\begin{array}{r}
 \text{L.L. } 239 \\
 - \text{S.L. } 3 \\
 \hline
 236 = \text{Christopher Marlowe (R)} \\
 \hline
 \end{array}$$

Date of death only

$$\begin{array}{r}
 \text{R.W. } 6 \\
 + \text{Fig. } 27 \\
 \hline
 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

Tombstone

$$\begin{array}{r}
 \text{All L. } 113 \\
 + \text{R.W. } 28 \\
 \hline
 141 = \text{Francis Tudor (S)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{L.L. } 110 \\
 + \text{R.W. } 28 \\
 \hline
 138 = \text{Prince of Wales (S)} \\
 \hline
 \end{array}$$

¶ *Monument and Tombstone*

$$\begin{array}{r}
 \text{R.W. } 98 \\
 - \text{S.L. } 6 \\
 \hline
 92 = \text{Bacon (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{L.L. } 310 \\
 - \text{L.L. } 110 \\
 \hline
 200 = \text{Francis Bacon (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r} \text{L.L.} \quad 420 \\ + \text{S.L.} \quad 6 \\ \hline \end{array}$$

$$\hline 426 = \text{Francis Bacon Knight (K)} \hline$$

The marginal acrostics in this modern version are as follows :

Wall Monument Only

Last letters of first words (S) = 132 = Francis St. Alban (S)

Monument and Tombstone

First letters of first words (S) = 166 = Francis Bacon Knight (S)

On comparing the two versions of this epitaph, it will be seen at once that the second one gives a far better and more convincing display of cipher information than the first ; and so the question arises as to who was responsible for these changes. The external side of the problem has been dealt with by Mrs. Stopes, and we know that a protracted discussion took place between the vicar, Mr. Kenrick, and the schoolmaster, Mr. Joseph Greene ; the former wishing to limit the sculptor to merely restoring the monument and preserving all the original features as closely as possible, the latter wishing to give him a comparatively free hand. In the end Mr. Greene had his way, with the result that in 1748 the design was completely altered.

In his interesting work, *Shakespeare's Heraldic Emblems : their Origin and Meaning* previously alluded to, Mr. W. Lansdown Goldsworthy discusses the symbolism of this monument, and naturally denounces the obliterating of the original suggestive design. I cannot help thinking, therefore, that this alteration may have been made in deference to popular feeling at the time, and that those who were in possession of the Baconian secrets took advantage of the opportunity to arrange that the wording of the epitaph

should also be changed. Whether this was with the approval of Mr. Greene or not, one cannot say.

The only remaining point for consideration is that the wording on the *tombstone* was apparently altered at some date unknown *after* 1748. The only difference this would make to the cipher results shown above is that between 1748 and the subsequent alteration of the tombstone, the signature of 426 = Francis Bacon Knight (K) would have disappeared. The later change in the wording of the tombstone not only restored this ingenious piece of information, indicating that the original signature was purposely planned, but also confirmed the royal birth theory by the *double* cipher allusion "Francis Tudor" and "Prince of Wales."

Besides the Stratford monument, there is the well-known one in Westminster Abbey, where Shaksper is represented as pointing to a scroll on which is inscribed what purports to be a quotation from *The Tempest*.

The Cloud capt Tow'rs,
The Gorgeous Palaces,
The Solemn Temples,
The Great Globe itself,
Yea all which it Inherit,
Shall Dissolve ;

i.w. And like the baseless Fabrick of a Vision
34 Leave not a wreck behind.

i.l.
157

Students will notice that this is a very free adaptation of the original version in the play. As a matter of interest I give the passage as it appears in the 1623 Folio.

And like the baselesse fabricke of this vision
The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe,
Yea, all which it inherit, shall dissolue,
And like this insubstantiall Pageant faded
Leaue not a racke behinde :

I will now show how ingeniously this altered version has been constructed in order to show a quantity of cipher



SCROLL ON THE SHAKSPER MONUMENT
IN WESTMINSTER ABBEY.

information. In the first place, the number of letters is exactly 157 = Fra. Rosie Cross (S) suggesting that this was the work of the Rosicrucian Fraternity. Next we may note that had "Cloud capt" been hyphenated, as in the original, there would have been just 33 words. But probably this was considered a too obvious hint, and so the message was concealed more carefully than this. To my mind there is no doubt whatever that one chief purpose of the changes made in the text was to produce the following :

First Line	(R) = 214 = Christopher Marlowe (S)
Sixth Line	(K) = 278 = George Peele (K)
(Shall Dissolve)	(R) = 177 = William Shakespeare (S)
Last Line	(R) = 314 = Francis St. Alban (K)

I trust no critic will cavil at the fact that three of these are non-symmetrical as to cipher code. It would indeed have been a miracle of ingenuity if the contriver of this epitaph had succeeded in making them all symmetrical ; and I am sure it was considered permissible to construct non-symmetrical ciphers in a condensed passage such as this ; though of course they would be ruled out in dealing, for example, with marginal acrostics in a long series of stanzas in a poem, or in forming ordinary numerical cipher signatures.

In the present instance, the cryptographer has succeeded in giving us, in addition to the above, three symmetrical and one non-symmetrical acrostics, as under :

First letters of first words (S)	= 129 = Francis Bacon Kt. (S)
Last letters of first words (S)	= 41 = Peele (S)
Last letters of first words (R)	= 159 = Francis Tudor (R)
First letters of last words (R)	= 103 = Shakespeare (S)

But even this is not all. If the monument, or a photographic reproduction of it, be examined, it will be seen that Shaksper's forefinger is definitely pointing to the word "Temples," and in a sense to the word "Globe" also. Why ? Because "Temples" (S) = 85 = Fr. Bacon Kt. (S) and "Globe" (S) = 39 = F. Bacon (S).

Above Shaksper's head in this Abbey monument is a small tablet bearing these words :

GULIELMO SHAKSPEARE
ANNO POST MORTEM CXXIV°
AMOR PUBLICUS POSUIT

Here, the typography, and also the fact that "CXXIV°" is not a set of numerals but an adjective, suggests that this is to count as one word and six letters for cipher purposes. On this basis, the inscription contains, just 56 letters = Fr. Bacon (S). I believe this wording was criticized at the time as not being good Latin ! Very likely ; but the critics were evidently not in the secret of the reasons for this curious wording. I do not think it is unreasonable to suggest that the form "GULIELMO SHAKSPEARE" was deliberately chosen because in simple cipher this happens to be 187 = Prince of Wales (R). Any little fact like this would be taken advantage of in order to add another bit of testimony to the whole volume of cipher evidence. In a sense, of course, this is only a coincidence ; but that is no reason why it should not be utilized in such a manner as this.

Even now, we have not quite finished with the evidence of this epitaph ; for, just as additional cipher material was found to be provided by combining the wall monument and the tombstone at Stratford, so in this Abbey monument a most ingenious addition has been contrived by combining the wording of the tablet over Shaksper's head with the scroll beneath, thus :

Scroll I.L. 157

Tablet R.W. 9

166 = Francis Bacon Knight (S)

also the following marginal acrostics on tablet and scroll together :

First letters of first words (S) = 138 = Prince of Wales (S)

Last letters of first words (R) = 189 = Wm. Shakespeare (R)

In considering the monuments to Edmund Spenser, we are faced with a similar difficulty to that which arises in regard to Shaksper's monument at Stratford, namely the exact form of the original epitaph. Without discussing the question in detail, I may summarize the known facts as follows : (1) Prior to 1620 there was apparently nothing but a simple Latin inscription over Spenser's tomb in Westminster Abbey. (2) In the year 1620 a marble monument was executed by the well-known sculptor and architect, Nicholas Stone, at a cost of £40, about £300 of our money, the expense of which was defrayed by Anne Countess of Dorset. This monument had an inscription in English, which was different, i.e., not a translation of the original Latin. (3) The monument of 1620 was "restored by private subscription" in 1778, the result being what we now see in Westminster Abbey.

There is also another important matter arising out of a consideration of these epitaphs, and that is the question of the correct dates of birth and death. With reference to this, the strange fact is that in the original inscriptions, both Latin and English, the birth date is given as 1510 and the death date as 1596, while the present one changes these to 1553 and 1598 respectively. Now although it might be possible for 1598 to be mistaken for 1596 no such excuse will avail for putting 1510 in place of 1553. We cannot say it was merely a blunder by the mason who cut the letters. That is far too easy a way out of the difficulty, especially as the work was executed either by Nicholas Stone himself or under his supervision, and he was a craftsman of repute. Moreover it is significant that in this very year 1620, Stone was employed by Sir Edmund Bacon to make a monument to his widow, and another for his sister, besides two of white marble representing Sir Nicholas and Lady Anne Bacon.

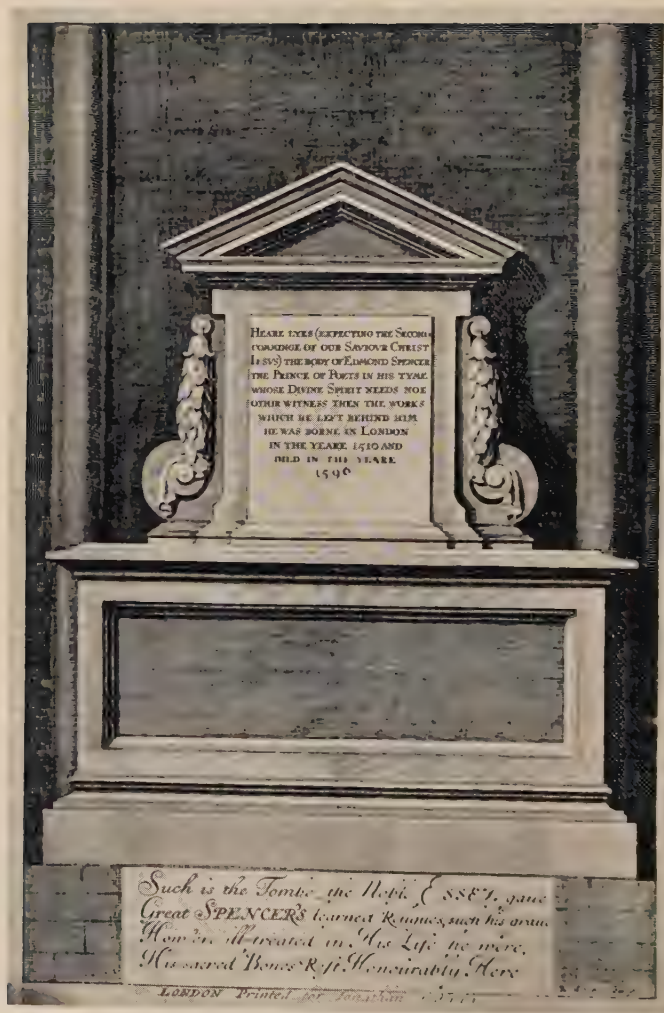
Naturally this altering of dates occasioned comment, not only in modern times but even among contemporary writers, seeing that it raises problems connected with the authorship of the Spenser works. Not only do the original dates make Spenser a venerable octogenarian, an almost impossible thing if he were occupying an official position

in Ireland up to the time of his death ; but he would be in his 70th year when *The Shepheardes Calender* appeared in 1579, although that little work was described as by " the newe poet " and is certainly the composition of a young man. What does it mean ? And why was the error passed in 1620, when Francis Bacon was still alive and probably responsible, partly if not wholly, for the wording of that inscription ? And why does not the unknown editor of the 1679 Folio correct the mistake, instead of pointedly referring to it ? For he commences his biographical sketch with these words : " Mr. *Spenser* was born in *London* (as his *Epitaph* says) in the Year of our Lord 1510 . . . " and then proceeds to speak of his College education and his being patronized by Sir Philip Sidney ; all of which is absurd if the date 1510 be accurate. Were these incorrect dates purposely allowed to remain as a challenge to investigators and as a hint that there was more than one man of the same name and, in general, some mystery connected with the alleged poet ? One cannot say. I have already referred to the grave difficulties in the way of accepting as the author a man who was so remote from London as Ireland then was, and who yet shows close acquaintance with intimate affairs of the Court and with persons and current events in the life of London. This question of the wide divergence in the birth dates only increases our difficulties. It makes us more inclined to suspect some hidden story relating to the whole of the so-called Spenser works, justifying a strict enquiry into their true origin.

I must now pass on to the various inscriptions and will quote first the Latin version given by Camden (*Reges Reginae*, etc., 1603, page 73) and again by Sir James Ware (*History of the State of Ireland*, 1633, preface).

Hic prope Chaucerum situs est Spenserius, illi
 Proximus ingenio, proximus ut tumulo.
 His prope Chaucerum Spensere Poeta Poetam
 Conderis, & versu, quam tumulo propior,
 Anglica te viuo vixit, plausitque Poesis ;
 Nunc moritura timet, te moriente, mori.

I do not find any hidden cipher devices in the above, as



MONUMENT TO SPENCER IN WESTMINSTER ABBEY
 AS IN THE *Works*, 1679 EDITION

To face page 373

it stands, though of course there may be something which I have been unable to discover. The monument erected in 1620 has an entirely different inscription, and I will now reproduce this exactly as it appears in the 1679 Folio edition of Spenser's works by some unknown editor.

Here one does not quite know whether the lower tablet is to be considered as part of the epitaph, or whether it was an addition by the editor of the 1679 Folio. From the engraving one would judge that there was actually a tablet affixed to the wall, as brickwork is indicated on each side of it ; in which case the presumption is that it was put up at the same time as the monument, namely in 1620, or possibly when the original Latin inscription was on the tomb. The only point is that, as Essex died in 1601, he could not have given this particular monument, even if he arranged for the grave in Westminster Abbey. Also, the script lettering of this tablet rather suggests the work of the engraver R. White than the original of Nicholas Stone.

For cipher purposes it looks as though we were intended to take the two sections separately. In the upper one there is no italic type, nor any distinction between large and small letters ; so that the only thing we can do is to differentiate between words in brackets and those not in brackets. On this basis we should have :

R.W. not in brackets	42	
—R.W. in brackets	9	
	33	= Bacon (S)
R.L. in brackets	49	
+ R.W. not in brackets	42	
	91	= Spenser (S)

This by itself is satisfactory as far as it goes, since the author and his mask are coupled together. But I should not consider the evidence sufficient without something more. In point of fact I believe the inscription on this monument

contains cipher material of a different nature from that which we are dealing with in this book, as was shown by the late Dr. H. A. W. Speckman, a learned Dutch investigator, and a professor of mathematics.

The lower inscription by itself appears to show :

$$\begin{array}{r}
 \text{Small type letters} \quad 121 \\
 \text{—Words in capitals} \quad 2 \\
 \hline
 119 = \text{Fr. Bacon (R)} \\
 \hline
 \end{array}$$

and if we take the two inscriptions together, there are marginal acrostics as follows :

First letters of first words (S) = 157 = Fra. Rosie Cross (S)

First letters of last words (R) = 172 = Shakespeare (R)

One would judge, therefore, that the Rosicrucian Fraternity was responsible for all this, as indeed might have been expected ; the only question being when this combining of the two was done.

If, as I believe, the unknown editor of the 1679 Folio was in the secret, then we should expect to find his own cipher evidence on this entire page just as he prints it ; in which case we must include the words "*R. White sculp.*" and "*LONDON Printed for Ionathan Edwin.*" This would give the following results :

$$\begin{array}{r}
 \text{I.L.} \quad 174 \\
 \text{—I.W.} \quad 37 \\
 \hline
 137 = \text{Fr. St. Alban (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.W.} \quad 51 \\
 \text{+I.W.} \quad 37 \\
 \hline
 88 = \text{Fr. St. Alban (S)} \\
 \hline
 \end{array}$$

R.L. 219

—R.W. 51

168 = Fra. Rosie Cross (R)

This is satisfactory in that the same name is shown in two different codes, which seems to indicate intention. And again the Rosicrucian signature appears.

At this point I am tempted to make a slight digression in order to make further reference to this 1679 edition. A close examination of the whole volume will reveal many interesting and significant facts ; but there are two features which strike the eye on first opening the book. Facing the title-page, instead of a portrait of the supposed author, which would have been quite usual and appropriate, we are shown this monument ; which not only seems a strange way to commence a collection of the poet's works, but also a suggestion that the epitaph is of importance by reason of its occupying this prominent position. Next, the title-page itself is peculiar in that it has several words printed in red. I will mention these presently. Meanwhile here is the page.

THE
WORKS

Of that

Famous English

POET

Mr. Edmond Spenser

Viz. { The FAERY QUEEN,
The SHEPHERDS CALENDAR,
The HISTORY of IRELAND, &c.

Whereunto is added,
An ACCOUNT of his LIFE ;

With other new ADDITIONS

Never before in PRINT

Licensed, October 24th, 1678. Roger L'Estrange

L O N D O N :

Printed by *Henry Hills* for *Jonathan Edwin*, at the
Three Roses in *Ludgate-street*. 1679

Considered from the usual cipher standpoint, this page gives :

Upper section

$$\begin{array}{r}
 \text{R.L.} \quad 142 \\
 \text{—R.W.} \quad 31 \\
 \hline
 111 = \text{Bacon (K)} \\
 \hline
 \end{array}$$

Whole page

$$\text{R.W. } 39 = \text{F. Bacon (S)}$$

$$\begin{array}{r}
 \text{R.L.} \quad 171 \\
 + \text{I.W.} \quad 18 \\
 \hline
 189 = \text{Wm. Shakespeare (R)} \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 \text{R.L.} \quad 171 \\
 \text{—R.W.} \quad 39 \\
 \hline
 \end{array}$$

$$\begin{array}{r}
 132 = \text{Francis St. Alban (S)} \\
 \hline
 \end{array}$$

This is very convincing.

But the distinctive feature is the red lettering, which is distributed over the page thus :

W O R K S

Famous English

Mr. Edmund Spenser

CALENDAR

An ACCOUNT of his LIFE

Jonathan Edwin

1679

Evidently this is done for some purpose other than mere ornament or the emphasizing of suitable words ; for why should the one word "CALENDAR" be in red while the remainder of that group of words is all in black ? And why should "Jonathan Edwin" be in red, when "Henry Hills" is in black ? As usual, the explanation lies in the cipher material planned by such means. A very little examination yields the following results :

Red Print only

	R.W.	R.L.	DIGITS
(a) First three lines	6	33	
(b) Next three lines	8	39	
(c) Last line (1679)			23

so that without any straining we obtain :

$$\begin{array}{rcl}
 (a) & \text{R.L.} & 33 = \text{Bacon (S)} \\
 & + \text{R.W.} & 6 \\
 & \hline
 & & 39 = \text{F. Bacon (S)} \\
 & \hline
 (b) & \text{R.L.} & 39 = \text{F. Bacon (S)} \\
 (a) \ \& \ (c) & \text{R.L.} & 33 \\
 & + \text{Digits} & 23 \\
 & \hline
 & & 56 = \text{Fr. Bacon (S)} \\
 & \hline
 \end{array}$$

an entirely original method for hiding cipher information, at least so far as my experience goes.

I should have been satisfied with (a) and (b) only ; but the fact that 1679 is printed in red certainly suggests that it is to be used in the cipher plan ; and so I think we are intended to deal with it as shown.

Coming now to a consideration of the present-day monument in Westminster Abbey, we see the following version of the former epitaph. As will be noticed, the variations are only very slight in the upper tablet, but the lower inscription has been entirely replaced by a fresh and much shorter one.

HEARE LYES (EXPECTING THE SECOND
 COMMINGE OF OUR SAVIOUR CHRIST
 IESUS) THE BODY OF EDMOND SPENCER
 THE PRINCE OF POETS IN HIS TYME
 WHOSE DIVINE SPIRRIT NEEDS NOE
 OTHIR WITNESSE THEN THE WORKS
 WHICH HE LEFT BEHINDE HIM.

HE WAS BORNE IN LONDON IN
 THE YEARE 1553 AND
 DIED IN THE YEARE 1598

Restored by private subscription 1778

If we treat the upper portion on the same lines as previously, some of the same signatures will appear. But I am inclined to think that the persons who devised this epitaph intended to avoid the ambiguity caused by the introduction of brackets and wished us to differentiate between words in capitals and those in ordinary type, as we have several times done already. On this basis the results are very short and simple but very decisive, thus :

Monument

$$\begin{array}{r}
 \text{Large R.L.} \quad 222 \\
 + \text{Large R.W.} \quad 51 \\
 \hline
 273 = \text{William Shakespeare (R)} \\
 \hline
 \end{array}$$

Lower Tablet

$$\begin{array}{r}
 \text{Small R.L.} \quad 29 \\
 + \text{Small R.W.} \quad 4 \\
 \hline
 33 = \text{Bacon (S)} \\
 \hline
 \end{array}$$

Both Inscriptions

Large R.L. 222

—Small R.W. 4

 218 = Francis St. Alban (R)

As will be seen, this gives the true author under his old and familiar name, his final and correct title, and the fact that he was the true "Shakespeare." Not only so, but by taking the entire lettering, we obtain the following marginal acrostics :

First letters of first words (S) = 143 = F. Bacon (K) and
Spenser (K)

First letters of first words (R) = 132 = Francis St. Alban
(S)

First letters of first words (K) = 273 = William Shake-
speare (R)

First letters of last words (R) = 124 = W. Shakespea re (S)

Last letters of first words (S) = 81 = Marlowe (S)

Last letters of last words (R) = 160 = Fr. Bacon (K)

In my own judgment the cumulative effect of the cipher revelations in all these epitaphs to Bacon, Shakespeare and Spenser is so strong that it forms an unanswerable Baconian argument.

“ To speak the truth of myself, I have often wittingly and willingly neglected the glory of my own name and learning (if any such thing be) both in the works I now publish and in those I contrive for hereafter, whilst I study to advance the good and profit of mankind.”

FRANCIS BACON.

CHAPTER XV

THE SLANDERS ON BACON'S CHARACTER

ALTHOUGH the subject is not directly connected with the main purpose of this book, I cannot conclude without a few words on the slanders against Bacon's character ; and in doing this, I am glad to avail myself to some extent of articles in *Baconiana* by the late Sir John Cockburn, formerly President of the Bacon Society, and by Mr. Parker Woodward, one of its Vice-Presidents.

In spite of the fact that the untruthfulness of Macaulay's disgraceful Essay has been exposed over and over again, from the time of Spedding onwards, various modern writers, who do not trouble to examine facts for themselves, continue to repeat these odious charges as though they were established knowledge ; and unfortunately some of the mud sticks. It is a cause for national shame that the greatest of all Englishmen should not only be unrecognized as such, but that his fair name and honour should be assailed on entirely false grounds. Let me very briefly summarize the chief facts of the case.

(1) It is admitted that the acceptance of monetary presents, not only by Judges but by high officials throughout the land, was a well recognized custom in Tudor times. Many of these dignitaries could not have maintained themselves in a manner suitable to their stations on their scanty salaries, had it not been for such presents, which formed an appreciable part of their incomes.

(2) In the case of Judges, these emoluments were looked upon in the light of gifts, especially New Year's gifts, from suitors on either or both sides, and were given openly. They were *not* considered as bribes. Naturally it was a bad custom and open to abuse, as Bacon himself fully agreed ; but he could not extricate himself all at once from the prevailing custom of the day.

(3) Such gifts were commonly accepted by the servants of the official, and in Bacon's case it is well known that he was liberal and open-handed even to a fault with all his retainers, and that his fall was due to their acts rather than to his own.

(4) When he took office as Lord Chancellor in 1617, there was an immense arrears of work to be done ; but in three months' time he had cleared the whole of it away. Nevertheless, the burden of this office for one who discharged its duties faithfully was enormous ; and in his second year alone the decrees and orders amounted to 9,181. The best proof that his judgments were just and uninfluenced by any pecuniary considerations is the fact that not one of the many thousands was ever appealed against.

(5) In 1621 there was a general complaint in Parliament concerning various public abuses ; and this was maliciously diverted into a specific attack on the Lord Chancellor by his inveterate enemy Sir Edward Coke, who had always been his rival and had himself aspired to that high position. This infamous plot was supported by the Court favourite Buckingham ; so that in a very short time there was a regular hue and cry, and with hardly any warning the storm broke upon Bacon's head. He saw at once that there was no chance of a fair trial, and that he would be convicted in any case, whether innocent or guilty. To his servant Bushell he remarked, " I see my approaching ruin ; there is no hope of mercy in a multitude " ; and to another servant, who had suggested that it was time to look about him, he replied, " I do not look about me, but above me."

(6) Whether or not King James feared that the eloquence of his great Chancellor might prevail, if he were given a full trial, the fact remains that the King not only requested but commanded him to abstain from defending himself, adding that he (the King) would protect him in case of need. But the influence of Buckingham was too powerful, and the King betrayed his Chancellor to please his Favourite.

(7) Writing to the House of Lords, Bacon said, " I have not hid my sins as did Adam nor concealed my faults in my bosom. . . . It resteth, therefore, that without fig-

leaves I do ingenuously confess and acknowledge that having understood the particulars of the charge, not personally from the House but enough to inform my conscience and my memory, I find matter sufficient and full both to move me to desert my defence and to move your Lordships to condemn and censure me." This was only a general plea of guilt ; and, as pointed out by Mr. Parker Woodward (himself a lawyer) his answers to the particular charges did not bear it out. " Indeed, the charges when dealt with in detail do not stand examination. Before a Commission of Judges of the present day they would fall to pieces." In Bacon's own words, he could not charge himself with " the troubled fountain of a corrupt heart in a depraved habit of taking rewards to pervert justice, however I may be frail and partake of the abuses of the times." There lies the kernel of the matter. He did accept the customary gifts, but these did *not* avail to make him pervert justice.

(8) How unjust the sentence was may be gathered from the fact that his imprisonment in the Tower was only nominal, lasting but a day or so ; that the fine imposed was afterwards remitted, and that he eventually obtained a full pardon from the King. And how nobly he bore his undeserved fall is seen by the patience, serenity, and entire absence of all resentment against his foes which he displayed on all occasions afterwards. Such an example of fortitude in adversity moved Spedding to pen this fine tribute to his character : " Had he not fallen, or had he not fallen upon a future less desolate in its outward conditions, I should never have known how great and invincible a thing intrinsic goodness really is." Truly spoken ; and we need only add that disgrace attaches not to the immortal Francis Bacon but to his base-minded enemies.

We may now ask what effect these events had upon the opinion of his contemporaries, that is to say of the learned men who knew him personally and knew his real worth. The answer is that it made not the slightest difference to their affectionate regard for the great man whom they knew to be innocent. One proof of this is the *Manes Verulamiani* previously described. Ben Jonson's splendid eulogy I have already given, and Sir Toby Matthew's warm

admiration has often been quoted, as also that of Dr. Rawley, his chaplain. Here is a testimony referred to by Sir John Cockburn, which is less well known. It is from the 1664 Frankfort edition of Bacon's works, actually the first collected edition of all. "There were some who by various detractions endeavoured to brand the name of so great a hero, but their efforts were in vain. His removal from office by King and Parliament was merely the result of envy. . . . It is certain that nothing which pertains to greatness of soul was wanting in him ; but that he lived as the most memorable example of all virtue, piety, humanity and especially patience." This is interesting as showing the regard in which Bacon was held on the Continent. The more balanced and enlightened among modern writers also contribute their testimony. Here is a passage from the Rt. Hon. W. H. Gladstone (*Gleanings*, Vol. II, p. 305). As regards the official impeachment Mr. Gladstone says : "If taken alone, it may establish no more against him than that, amidst the multitude of engrossing calls upon his mind, he did not extricate himself from the meshes of a practice full of danger and of mischief, but in which the dividing lines of absolute right and wrong had not then been sharply marked. Hapless is he on whose head the world discharges the vials of its angry virtue ; and such is commonly the case with the last and detected usufructuary of a golden abuse which has outlived its time. In such cases, posterity may safely exercise its royal prerogative of mercy." A sane and reasonable judgment, finely expressed.

As regards the accusation against Bacon of ingratitude towards Essex, this too has been effectually disposed of by Spedding ; while so distinguished a lawyer as Sir Frederick Pollock has ridiculed the idea that Bacon ought to have, or could have, stood aside and refused to take part in the trial. He could not possibly have done so. The actual fact is that, so far from using his influence against Essex, he did everything in his power beforehand to dissuade him from his mad and treasonable enterprise, and afterwards to mitigate the seriousness of the offence. Not only so, but Bacon's own part was only a subordinate one ; it was Coke who led the prosecution, and Coke who flung the taunt in

Essex's face, "You wished to be Robert the First of England, but you shall be Robert the Last," pressing home the charge of treason with relentless force. And it was Cecil who secretly saw to it that Essex, his rival at Court, was quickly executed, when the Queen only wished to humble him, and would have pardoned him had he sued for mercy. Indeed, it was commonly believed that she died of a broken heart afterwards, for she had never really wished him to perish.

Still, further, when by command of the Queen, Bacon drew up a Declaration of the treasonable practices of Essex, he made the document so mild that Elizabeth, for her own self-justification in the eyes of the public, ordered him to alter it extensively and make it sterner ; so that in the end it was really her production quite as much as his.

Finally I cannot do better than quote a few lines from the sagacious Archbishop Tenison in his *Baconiana*, pp. 15-17. "It must be confess'd, that the Lord I write of, was not without Infirmities, Intellectual or Moral : And the latter of these have made the greater Noise from the greatness of his Fall. I do not, here, pretend to speak of an Angel, but of a Man : And no Man, *great in Wit*, and *high in Office*, can live free from suspicion of both kinds of Errors. For that *Heat* which is instrumental in making a *great Wit*, is apt to disorder the attention of the Mind, and the stability of the Temper. And *High Place*, because it giveth power and Opportunity, though no Authority to offend, is ever look'd on with a jealous Eye : And corrupt Men who mete by their own Measures, think no Man can be Great, and Innocent too. His Lordship own'd it under his Hand, that *He was frail, and did partake of the Abuses of the Times* : And, surely, he was a partaker of their Severities also ; though they proved, by accident, happy Crosses and Misfortunes. . . The great Cause of his Suffering, is to some, a secret. I leave them to find it out, by his words to King James, *I wish. (said he) that as I am the first, so I may be the last of Sacrifices in your Times.* And when from private Appetite, it is resolv'd, that a Creature shall be sacrific'd ; it is easie to pick up sticks enough, from any Thicket whither it hath straid, to make a Fire to offer

it with. But whatsoever his Errors were, or the causes of his Misfortunes, they are over-ballanc'd by his Vertues, and *will die with Time*. His errors were but as some Excrescencies, which grow on those Trees that are fit to build the Palaces of Kings : For though they are not proper and natural Parts, yet they do not very much deprive the Body of its use and value."

AFTERWORD

I SHOULD like now to take a peep into the minds of those of my readers who have been good enough to follow me through this little book in order to see what impression it has made on them. Do any of them still feel inclined to dismiss the idea that cryptography played any part in the literature of Tudor times? Or do they agree that, even if the whole of my case has not been fully made out, there is yet sufficient evidence to justify the investigation?

To my own mind, these revelations acquire added force because they so entirely corroborate and uphold the researches of many other students, as well as my own, along widely different lines. In other words, "All roads lead to Francis Bacon." From whatever angle we approach the subject, whether it be historical or biographical enquiry, the internal evidence of this mass of literature, the testimony of contemporary writers, the veiled allusions by the concealed author himself, or any other method, we invariably arrive at the same result. Starting from any point on the circumference, we are slowly but none the less surely, led to the centre; and that centre is Francis Bacon.

Granted a certain degree of collaboration, possibly more than we have hitherto supposed, among the authors of that period, it still remains true that he was the great inspirer of them all, the tireless worker, the one whose imagination and resourcefulness never failed; certainly not a mere editor of other men's writings, but the brilliant genius at whose magic touch every department of human thought was lit up with the divine fire of inspiration; in short, a veritable giant to whom more than to any other single man we owe that mighty change known as the Renaissance in England—a giant's work indeed.

H23 416 890 4

A CHARGE
IS MADE FOR
REMOVED OR
DAMAGED
LABELS.

